

CHUCK KLEINHANS

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CURRENT POSITION

Co-editor, founder and publisher, *Jump Cut: A Review of Contemporary Media*; 1974-present. *Jump Cut* is now published annually; earlier it circulated 4000+ copies per issue nationally and internationally in print. It ranges from reportage and reviews to original research and analytical articles. In 2001 it became a web-based publication. A leading US media publication, it has an expansive international readership.

<<http://www.ejumpcut.org>>

Associate Professor Emeritus. Radio/Television/Film Department, Northwestern University; spring 1977-2009. Introductory courses in microcomputer graphics, film and video making, media literacy, popular culture; advanced courses in production aesthetics, experimental and documentary film and video, Hollywood cinema. Graduate courses in film/tv theory, mass culture theory, digital culture, cross-cultural media. Dissertation direction: 43 completed.

RESEARCH AND TEACHING AREAS

Independent Film and Video. History and aesthetics of experimental and documentary work. Radical, feminist, and Black independent work. Institutional analysis of the independent sector.

Mass Culture: Theory and Case Studies. Marxist, feminist, psychoanalytic, semiotic analysis of mass culture. History of film theory. Ideological analysis of Hollywood. Subculture reception of mass culture. U.S. culture in the developing world.

Sexual Representation. Visual communication using sexual images from high art to kitsch, advertising to pornography. Sexuality in experimental film and video. Image use in stigmatized sexual subcultures.

Media and Development. Aesthetic, ethical and political issues in cross cultural analysis. History and aesthetics of Latin America cinema and video. Media use in revolutionary movements. Special interest in Nicaragua, Cuba, and African diaspora.

CREATIVE WORK

Experimental and documentary work in Super 8mm film, 1/2" and 8mm and other consumer format video, photography, Xerox, graphic design, Macintosh computer graphics and animation. Special interest in radical use of consumer technologies.

PUBLICATIONS

Editing

Co-editor and publisher of *JUMP CUT: A Review of Contemporary Media*, 1974-present. Experienced in all aspects of editing, production, and business. Major responsibility for editing issues and series on new film theory, gay men and film, women and representation, independent U.S. film, sexual representation, Hollywood reconsidered, African and African diaspora media, Greater China cinema, new international horror.

Editorial Board, *Porn Studies*, 2013-

Editorial Board, *Cinema Journal*, 2002-2007; Editor, "In Focus" section on "Visual Culture, Scholarship, and Sexual Images," *Cinema Journal*, summer 2007. Associate Editor, 2007-2010.

Contributing Editor, *Women and Film*, 1974-76.

Essays in anthologies

"Progress and Process in the History of Radical Media," in Steve Presence and Mike Wayne, *The Radical Film Handbook: Organisation, Activism and the Moving Image*, TBA.

"Anger or Laughter? The dialectics of response to *The Birth of a Nation*," in Michael T. Martin, ed., *The Birth of a Nation: From Cinematic Past to Fast Forward Present*. Bloomington: Indiana University Press, 2018. Forthcoming.

"Lydia Lunch, *The Right Side of My Brain*," in Joan Hawkins, ed., *Downtown Film, Video and TV Culture 1975-2001*. London: Intellect Books, 2015, 99-117.

"Threads and nets: the L. A. Rebellion in retrospect and in motion," *L.A. Rebellion: Creating a New Black Cinema*, ed. Allyson Nadia Field, Jan-Christopher Horak, and Jacqueline Najuma Stewart. Berkeley: University of California Press, 2015, 57-82.

"Marxism," *Oxford Bibliographies in Cinema and Media Studies*, ed. Krin Gabbard. New York: Oxford University Press. (Online reference work) 2015.

With JoAnn Elam, "Small Gauge Manifesto," in Scott MacKenzie, ed. *Film Manifestoes and Global Cinema Cultures: A Critical Anthology* (Berkeley: U of California Press, 2014), p. 87.

"Solidarity in Motion: *Manzana Por Manzana* and *To Pick Is Not To Choose*," *The Perils of Pedagogy: The Works of John Greyson*, ed. Scott MacKenzie, Brenda Longfellow, Thomas Waugh. (Montreal and London, Ontario: McGill-Queens University Press, 2013) 43-57.

"Charles Burnett," *Fifty Contemporary Filmmakers*, Second Edition, ed. Yvonne Tasker (London: Routledge, 2010), 60-69. (revised and updated essay)

"Becoming Hollywood? Hong Kong Cinema in the New Century," *Chinese Connections: Critical Perspectives on Film, Identity and Diaspora*, ed. Peter X. Feng, Gina Marchetti, and Tan See-Kam. (Philadelphia: Temple University Press, 2009) 109-121.

"1993: Movies and The New Economics Of Blockbusters and Indies," *American Cinema Of The 1990s: Themes And Variations*, Ed. Christine Holmlund. New Brunswick, Rutgers University Press. 2008. 91-114. A volume for the series, *Screen Decades: American Culture/American Cinema*, ed. Lester D. Friedman and Murray Pomerance.

"Barbara Hammer: Lyrics and History," *Women's Experimental Cinema: Critical Frameworks*, Robin Blaetz, ed. (Durham, Duke University Press, 2007) 167-187.

"Porn and Documentary: Narrating the Alibi," *Sleaze Artists: Cinema at the margins of taste, style, and financing*, ed. Jeffrey Sconce, Durham: Duke University Press, 2007 96-120.

"The Change from Film to Video Pornography: Implications for Analysis," *Pornography: Film and Culture*, Peter Lehman, ed., (Rutgers Depth of Field Series). New Brunswick: Rutgers University Press, 2006, 154-167.

"Virtual Child Porn: The Law and the Semiotics of the Image," *More Dirty Looks: Gender, Pornography, and Power*, ed. Pamela Church Gibson, second edition, expanded (London: British Film Institute, 2004) 71-84.

With Rick Morris, "Court TV: The Evolution of a Reality Format," *Startling! Heartbreaking! Real! Reality TV and the Remaking of Television Culture*, Laurie Ouellette and Sue Murray, eds., (New York: NYU Press, 2004), 157-175

"Terms of Transition: The Action Film, Postmodernism, and Issues of East-West Perspective," *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau. (Philadelphia: Temple University Press, 2003), 167-178.

"Girls On The Edge Of The Reagan Era," *Sugar, Spice and Everything Nice: Contemporary Cinemas of Girlhood*, ed. Frances Gateward and Murray Pomerance (Detroit: Wayne State University Press, 2002), 72-90.

"Charles Burnett," *Fifty Contemporary Filmmakers*, ed. Yvonne Tasker (London: Routledge, 2002), 65-73.

"Pamela Anderson on the Slippery Slope," *The End of Cinema As We Know It: American Film in the 1990s*, ed. Jon Lewis. NY: New York University Press, 2001) 287-299.

"Marxism and Film," *Film Studies: Critical Approaches*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 2000), 104-111.

"Independent Features: Hopes and Dreams," *New American Cinema*, ed. Jon Lewis, (Durham: Duke Univ. Press, 1998), 307-327.

"Marxism and Film," *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 1998), 106-113.

"Class In Action," *The Hidden Foundation: Cinema and the Question of Class*, ed. David James and Rick Berg, (Minneapolis: U of Minnesota Press, 1996) 240-263.

"Theodore Huff: Historian and Filmmaker," *Lovers of Cinema: The First American Avantgarde 1919-1945*, Jan-Christopher Horak, ed. (Madison: U of Wisconsin Press, 1995) 180-204.

"Realist Melodrama and the African-American Family: Billy Woodberry's *Bless Their Little Hearts*," *Melodrama: Stage, Picture, Screen*, ed. Jacky Bratton, Jim Cook, and Christine Gledhill (London: British Film Institute, 1994) 157-166.

"Taking Out the Trash: Camp and the Politics of Irony," *The Politics and Poetics of Camp*, ed. Moe Meyer (NY and London: Routledge, 1994) 182-201.

"Notes on Melodrama and the Family under Capitalism," in Marcia Landy, ed., *Imitations of Life: A Reader on Film and Television Melodrama* (Detroit: Wayne State U. P., 1991). Reprint of 1979 article.

"Working-Class Film Heroes: Junior Johnson, Evel Knievel and the Film Audience," in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto: Between the Lines Press; NY: Praeger; London, British Film Institute, 1985), pp. 64-82. Reprint of "Contemporary Working Class Film Heroes..." 1974.

with Peter Steven and Sara Halprin, "Interview with the Filmmakers" (of A WIVES' TALE), in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto:

Between the Lines Press; NY: Praeger; London, British Film Institute, 1985), pp. 179-189. Reprint of 1981-82 interview.

with Tom Waugh, "Gays, Straights, Film and the Left: A Discussion," in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto: Between the Lines Press; NY: Praeger; London: British Film Institute, 1985). pp. 281-285. Reprint of 1977 interview.

"Forms, Politics, Makers and Contexts: Basic Issues for a Theory of Radical Political Documentary," in *The Documentary Today* (conference publication) (St. Paul: Film in the Cities, 1984), pp. 15-23. Shortened version of 1984 article.

"Forms, Politics, Makers, and Contexts: Basic Issues for a Theory of Radical Political Documentary," in Thomas Waugh, ed., *Show Us Life: Towards a History and Aesthetics of Radical Documentary Film* (Metuchen NJ: Scarecrow Press, 1984), pp. 318-342.

"Contemporary Working Class Film Heroes: EVEL KNIEVEL and THE LAST AMERICAN HERO," in Winfried Fluck, ed. *Populäre Kultur. Ein Studienbuch zur Funktionsbestimmung und Interpretation populärer Kultur.* Stuttgart: Metzler, 1980, pp. 136-151. (Amerikastudien: Studienband 2.). Reprint of 1974.

"The Actor as Actress: Holly Woodlawn in TRASH and Divine in MULTIPLE MANIACS," essay for festival catalogue, *The Actress on Film/Chicago*, Film Center, School of the Art Institute of Chicago (Jan. 1979).

"TWO OR THREE THINGS I KNOW ABOUT HER: Godard's Analysis of Women in Capitalist Society," in Patricia Erens, ed., *Sexual Stratagems: The World of Women in Film* (NY: Horizon, 1979), pp. 72-81. Reprint in revised and abridged form of "TWO OR THREE THINGS...," 1973.

"Dagens arbetarklassfilmhjaltar," in Olle Sjogren, tr., ed. *Filmen ledbilder: Marxistiska filmanalyser* (Stockholm: Pan, 1976), pp. 176-196. Reprint, slightly shortened, of "Contemporary Working Class Film Heroes...," 1974.

"MARILYN TIMES FIVE," in Karyn Kay and Gerald Peary, eds., *Women and the Cinema: A Critical Anthology* (NY: Dutton, 1977). Reprint in revised excerpt form of "Seeing Through Cinema Verite...," 1974.

Articles (other than *JUMP CUT*)

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs," reprinted in online catalogue material for exhibition Tongues Untied, June-September 2015. Museum of Contemporary Art, Los Angeles.

<http://sites.moca.org/the-curve/2012/06/03/interview-with-marlon-riggs-listening-to-the-heartbeat/>

“‘Creative Industries’, Neoliberal Fantasien und die harten Fakten der weltweiten Rezession,” German translation of [“‘Creative Industries,’ neoliberal fantasies, and the cold, hard facts of global recession: some basic lessons,”](#) *Jump Cut* no. 53. trans. Christian Werthsculte, in *Testcard*, no. 21, December 2011, 32-43.

“Marksizm ve Film”, (trans.) Özgür Yaren, *Sine/Cine*, 1:2 (2010): 109-118. Translation into Turkish of 1998 article in *Oxford Guide to Film Studies*.

“Dog Eat Dog: Neo-imperialism in Kim Ki-duk’s *Address Unknown* ([Suchwiin bulmyeong](#), 2001),” *Visual Anthropology*. 22: 182-199, 2009.

“Teaching Undergrad Courses with Majors and Nonmajors,” *Cinema Journal*, 48:3 (Spring 2009), 80-83. Contribution to “In Focus” section on teaching.

“Amnesiac Cartographies: the taste lingers on.” Essay for catalogue of the gallery exhibit, “Paul Hertz: Works on Paper,” Chicago City Arts Gallery, Sept-Oct 2007

“Prior Constraints,” introduction to *Cinema Journal* “In Focus” section, “Visual Culture, Scholarship, and Sexual Images,” *Cinema Journal*, 46:4, summer 2007. 95-101.

“Conference Update,” conclusion to *Cinema Journal* “In Focus” section, “Visual Culture, Scholarship, and Sexual Images,” *Cinema Journal*, 46:4, summer 2007. 130-131.

“Virtual Child Porn: The Law and the Semiotics of the Image,” *Journal of Visual Culture*, 3:2, April 2004, 35-52.

“Becoming Hollywood? Hong Kong Cinema in the New Century,” *Film Appreciation* (Taiwan, Chinese language translation by Yeh Yueh-yu), November 2000, 23-28.

“Siempre Selena!” 14th Annual Chicago Latino Film Festival catalogue (Chicago, March 1998), in English and Spanish (tr. Isidro Lucas), 127-129.

with John Hess, “États Unis,” tr. Marie-Odile Dupé, *Cinémaction* (Paris), special issue on “Les revues de cinéma dans le monde,”; no. 69 (1993), 148-164., 248-251. [translation of *Jump Cut* article].

“Touch This: Barbara Hammer’s Risky Visions,” catalogue essay for a retrospective show, “The Films of Barbara Hammer,” Mary Reimer Ross Film Theatre, University of Nebraska, March 1992. [commissioned essay; designed brochure, includes photo essay from framegrabbed stills]

"Documentary Filmmaking on the Margins: Bill Stamets' Super 8mm Ethnography," *Cinematograph*, 4 (1991), 161-168.

"My Aunt Alice's Home Movies," *Journal of Film and Video*, 38:3-4 (summer-fall, 1986) pp. 25-35.

with B. Ruby Rich, "Le Cinéma d'avant-garde et ses rapports avec le cinéma militant," tr. Katerina Thomadeki. *Cinémaction*, no. 10-11, spring-summer 1980, pp. 55-68.

"Notes on Melodrama and the Family under Capitalism," *Film Reader* no. 3 (1980), pp. 40-47.

with Julia Lesage, "Marxism and Film Criticism: The Current Situation," *Minnesota Review*, NS 8 (spring 1977), pp.146-149.

"TWO OR THREE THINGS I KNOW ABOUT HER," *Women and Film*, 1: 3-4 (summer 1973), pp. 65-72. Available online at:
<http://www.ejumpcut.org/archive/WomenAndFilm/WF3-4/index.html>

"The Beach Boys: Surfin' on the Tidal Wave of History," *Hubris* 1:4 (Apr. 1973), pp. 8-11.

with Julia Lesage, "The Fallacy of Prolepsis: A Critique of Yves de Laurot's Cinema Engage," *Cineaste*, 5:4 (winter 1972-3), pp. 25-34.

Articles in **JUMP CUT**

"Ed Bland's *The Cry of Jazz*: An African American Experimental Documentary Film," forthcoming, *Jump Cut* 58.

With D. Scott Brewer, "Lady Be Good: montage in the success sequence," reprint of 1986 article with extensive additional images. <http://www.ejumpcut.org/currentissue/-kleinhansLBGsuccessMontage/index.html>

"Lady Be Good: ideology in the success sequence," reprint of 1986 article with additional images. <http://www.ejumpcut.org/currentissue/-KleinhanIdeologyInLBGsuccessSeq/index.html>

"Seeing ideology: a student guide to classics of visual media analysis," *Jump Cut* 57, Nov. 2016. <http://www.ejumpcut.org/currentissue/-kleinhansSeeingIdeology/index.html>

"Ethnic Notions, Tongues Untied: Mainstream and margins," *Jump Cut* 57, Nov. 2016. Reprint of 1991 article with additional images and a new afterword.
<http://www.ejumpcut.org/currentissue/-kleinhansMarlonRiggs/index.html>

With Julia Lesage, "Marxism and Film Criticism: The Current Situation" (1977). *Jump Cut* 56, Winter 2014-15, Reprint from Minnesota Review, No 8 (spring 1977), pp. 146-149.
<http://www.ejumpcut.org/currentissue/MarxismAndFilm/index.html>

"Subversive Media: When, Why, and Where," *Jump Cut* 56, Winter 2014-15,
<http://www.ejumpcut.org/currentissue/KleinhansSubversiveMedia/index.html>

"*Young Mr. Lincoln* and ideological analysis: a reconsideration (with many asides)," *Jump Cut* no. 55. Fall 2014
<http://www.ejumpcut.org/archive/jc55.2013/KleinhansCahiersInContext/index.html>

"Mr. Spielberg's Mr. Lincoln," *Jump Cut* no. 55, Fall 2013.
<http://www.ejumpcut.org/archive/jc55.2013/KleinhansLincolnBiblio/index.html>

"*The Cry of Jazz* and the expressive politics of music and race: interview with Ed Bland," *Jump Cut* no. 54., fall 2012.
<http://www.ejumpcut.org/archive/jc54.2012/klBlandJazz/index.html>

"There's a sucker born every minute. Audiences blog about *Sucker Punch*." *Jump Cut* no. 53 <http://www.ejumpcut.org/archive/jc53.2011/ckSuckerPunch/index.html>

"‘Creative Industries,’ neoliberal fantasies, and the cold, hard facts □ of global recession: some basic lessons□,"*Jump Cut* no. 53.
<http://www.ejumpcut.org/archive/jc53.2011/kleinhans-creatIndus/index.html>

"Cross-cultural disgust: □ some problems in the analysis of contemporary horror cinema. Part two: rewriting disgust," *Jump Cut* 52 (July 2010)
<http://www.ejumpcut.org/archive/jc52.2010/KleinhansDisgust2/index.html>

"Cross-cultural disgust: □ some problems in the analysis of contemporary horror cinema. Part one: notes on cross-cultural disgust," *Jump Cut* 51 (June 2009)
<http://www.ejumpcut.org/archive/jc51.2009/crosscultHorror/index.html>

"Imagining Torture," *Jump Cut* 51 (June 2009)
<http://www.ejumpcut.org/archive/jc51.2009/imaginingtorture/index.html>

"Webisodic mock vlogs: *HoShows* as commercial entertainment new media," *Jump Cut* 50 (April 2008)
<http://www.ejumpcut.org/archive/jc50.2008/WeHoGirls/index.html>

"Serving the People: *Dumplings*," *Jump Cut* no. 49 (April 2007).
<http://www.ejumpcut.org/archive/jc49.2007/Dumplings/index.html>

"Audio Documentary: A Polemical Introduction for the Visual Studies Crowd," *Jump Cut* no. 48 (Feb 2006).
[<http://www.ejumpcut.org/archive/jc48.2006/AudioDoc/index.html>](http://www.ejumpcut.org/archive/jc48.2006/AudioDoc/index.html)

With Julia Lesage, "The Woodsman: Full Disclosure," *Jump Cut* no.48 (Feb 2006)
[<http://www.ejumpcut.org/archive/jc48.2006/FullDisclosure/index.html>](http://www.ejumpcut.org/archive/jc48.2006/FullDisclosure/index.html)

with Terri Ginsberg and Dennis Broe, "Bibliography on Class in Film and Media Studies," *Jump Cut* no. 47 (Jan. 2005)
[<http://www.ejumpcut.org/archive/jc47.2005/classbiblio/index.html>](http://www.ejumpcut.org/archive/jc47.2005/classbiblio/index.html)

"Siempre Selena!" *Jump Cut* no. 42 (Nov, 1998) pp. 28-31, 121
[<http://www.ejumpcut.org/archive/onlinessays/JC42folder/Selena.html>](http://www.ejumpcut.org/archive/onlinessays/JC42folder/Selena.html)

"Teaching Sexual Images: Some Pragmatics," *Jump Cut* no. 40 (March, 1996), pp. 119-122
[<http://www.ejumpcut.org/archive/onlinessays/JC40folder/TeachPornPragmatics.html>](http://www.ejumpcut.org/archive/onlinessays/JC40folder/TeachPornPragmatics.html)

with John Hess, "U.S. Film Periodicals," *Jump Cut* no. 38 (June 1993), pp 105-122.
[<http://www.ejumpcut.org/archive/onlinessays/JC38folder/USfilmMags.html>](http://www.ejumpcut.org/archive/onlinessays/JC38folder/USfilmMags.html)

"Teaching the 'Other,' Being White, Male, and Middle Class," *Jump Cut* no 38 (June 1993), pp 127-130.
[<http://www.ejumpcut.org/archive/onlinessays/JC38folder/teachingOther.html>](http://www.ejumpcut.org/archive/onlinessays/JC38folder/teachingOther.html)

"Mainstreams and Margins: *Ethnic Notions* and *Tongues Untied*," *Jump Cut* no. 36 (June 1991), pp. 108-118, 31.
[<http://www.ejumpcut.org/archive/onlinessays/JC36folder/EthnicNotions-TUntied.html>](http://www.ejumpcut.org/archive/onlinessays/JC36folder/EthnicNotions-TUntied.html)

with Manji Pendakur, "Learning Together: Team Teaching a Course on Third World Film from a Shared Marxist Perspective, *Jump Cut* no. 33 (March 88), pp. 82-90.
[<http://www.ejumpcut.org/archive/onlinessays/JC33folder/MxtFilmStudy.html>](http://www.ejumpcut.org/archive/onlinessays/JC33folder/MxtFilmStudy.html)

with D. Scott Brewer, "The Montage Sequence in LADY BE GOOD," *Jump Cut* no. 31 (spring 1986), pp. 24-27.
[<http://www.ejumpcut.org/archive/onlinessays/JC31folder/brewerLBG/SuccessLBG.html>](http://www.ejumpcut.org/archive/onlinessays/JC31folder/brewerLBG/SuccessLBG.html)

"Ideological Implications of the Montage Sequence," *Jump Cut* no. 31 (spring 1986), p 27
[<http://www.ejumpcut.org/archive/onlinessays/JC31folder/IdeologyLGB.html>](http://www.ejumpcut.org/archive/onlinessays/JC31folder/IdeologyLGB.html)

with Julia Lesage, "The Politics of Sexual Representation," *Jump Cut* no. 30 (spring, 1985), pp. 24-26.
[<http://www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html>](http://www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html)

with John Hess, "Reds on REDS," *Jump Cut* no. 28 (spring 1983), pp. 6-10.
[<http://www.ejumpcut.org/archive/onlinessays/JC28folder/Reds.html>](http://www.ejumpcut.org/archive/onlinessays/JC28folder/Reds.html)

"SHAMPOO: Oedipal Symmetries and Heterosexual Knots," *Jump Cut* no. 26 (winter 1981-82). pp. 12-18.
[<http://www.ejumpcut.org/archive/onlinessays/JC26folder/Shampoo.html>](http://www.ejumpcut.org/archive/onlinessays/JC26folder/Shampoo.html)

"GREASER'S PALACE: Subverting the Western," *Jump Cut* no. 8 (Aug.-Sept. 1975), pp. 11-14.
[<http://www.ejumpcut.org/archive/onlinessays/JC08folder/GreasersPalace.html>](http://www.ejumpcut.org/archive/onlinessays/JC08folder/GreasersPalace.html)

"Reading and Thinking about the Avant-garde," *Jump Cut* no. 6 (Mar.-Apr. 1975), pp. 21-25.
[<http://www.ejumpcut.org/archive/onlinessays/JC06folder/AvantGdeReading.html>](http://www.ejumpcut.org/archive/onlinessays/JC06folder/AvantGdeReading.html)

"From Tear-jerkers to Thought-provokers: Types of Audience Response," *Jump Cut* no. 4 (Nov.-Dec. 1974), pp. 21-23.
[<http://www.ejumpcut.org/archive/onlinessays/JC04folder/AudienceResponse.html>](http://www.ejumpcut.org/archive/onlinessays/JC04folder/AudienceResponse.html)

"Nicholas Roeg: Permutations Without Profundity," *Jump Cut* no. 3 (Sept.-Oct. 1974), pp. 13-17.
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"Contemporary Working Class Film Heroes: EVEL KNIEVEL and THE LAST AMERICAN HERO," *Jump Cut* no. 2 (July-Aug. 1974), pp. 11-14.
[<http://www.ejumpcut.org/archive/onlinessays/JC02folder/lasthero.html>](http://www.ejumpcut.org/archive/onlinessays/JC02folder/lasthero.html)

Online Publication

"Cultural Appropriation and Subcultural Expression: The Dialectics of Cooptation and Resistance."
<http://www.communication.northwestern.edu/rtf/faculty/cultandsubcult/>
[nonjuried publication, includes Quicktime clips from film/video to illustrate the analysis]

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs,"
<http://www.lib.berkeley.edu/MRC/RiggsInterview.html>, [Website for Marlon Riggs]
reprinted from: *Jump Cut* no. 36 (June, 1991), 119-126.
[<http://www.ejumpcut.org/archive/onlinessays/JC36folder/MarlonRiggsInt.html>](http://www.ejumpcut.org/archive/onlinessays/JC36folder/MarlonRiggsInt.html)

Reviews/Columns

Review, Derek Nystrom, *Hard Hats, Rednecks, and Macho Men: Class in 1970s American Cinema, Labor History* (forthcoming, fall 201?)

"Junk Dealer," review of Jon Davies, *Trash* (Queer Film Classics series)
<http://www.ejumpcut.org/currentissue/-kleinhansTrash/index.html>

"Documentary: □

intelligence and/or emotion?" Review, Jonathan Kahana, *Intelligence Work: The Politics of American Documentary*, and Belinda Smaill, *The Documentary: Politics, Emotion, Culture; Jump Cut* 53 summer 2011.

<http://www.ejumpcut.org/archive/jc53.2011/kleinhansDocBooks/index.html>

"Media Salad," *Jump Cut* no 51 (Spring 2009). Short reviews of Patricia Aufderheide, *Documentary Film: A Very Short Introduction*; Stephen F. Eisenman, *The Abu Ghraib Effect*. <http://www.ejumpcut.org/archive/jc51.2009/mediasalad/index.html>

"Media Salad," *Jump Cut* no. 49 (spring 2007). Short reviews of Russell Campbell, *Marked Women: Prostitutes and Prostitution in the Cinema*; "Notes on Marie Menken" (film)
<http://www.ejumpcut.org/archive/jc49.2007/mediasalad/index.html>

Review., Jack Boozer, *Career Movies: American Business and the Success Mystique*, *Film Quarterly*, 59:3 (Spring 2006), 65-66.

Review, Dick Hebdige, *Hiding in the Light*. *The Democratic Communiqué* 8:3 (Winter 89), 18.

Review, Vincent Mosco, *The Pay-Per Society: Computers and Communication in the Information Age*. *The Democratic Communiqué* 8:3 (Winter 89), 19.

Review of Bauhaus film show *New Art Examiner*, Mar. 89

"Film and Video: Something to Say," *Dialogue: An Art Journal*, 11: 4 (July/Aug 88), 11.

"Film and Video: Looking Askance," *Dialogue: An Art Journal*, 11:3 (May-June 88),

"Film and Video: Critical Corrections," *Dialogue: An Art Journal*, 11:2 (Mar-Apr 88),

"Margin notes" (review of new work by Nathan Dorsky), *Afterimage* 15:7 (Feb 88), 21.

"Film and Video: Video Ascendancy," *Dialogue: An Art Journal*, 11:1 (Jan-Feb 88),

"Film and Video: The Dan Curry Syndrome," *Dialogue: An Art Journal*, 10:6 (Nov.-Dec. 87), 12.

Review of Chicago group video show, *New Art Examiner*, May 87.

Review of Jim Benning, LANDSCAPE SUICIDES, *New Art Examiner*, April 87.

Review of film show by Bill Stamets, *New Art Examiner*, Jan 87

Book review of Lawrence H. Schwartz, *Marxism and Culture: the CPUSA and Aesthetics in the 1930's* in *Clio* 12:2 (1983), pp. 208-209.

"THE OTHER FRANCISCO and ONE WAY OR ANOTHER: Afro-Cuban Filmmaking Today," *The Pan-Africanist*, no. 9, Jan. 1982, pp. 77-79.

"THE DEVIL'S CLEAVAGE," *Film Quarterly*, 30:1 (Fall 1976), pp. 62-64.

with Michelle Citron and Julia Lesage, "MILESTONES: White Punks on Revolution," *Jump Cut* nos. 10/11 (June 1976), pp. 8-9.

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"CHRIS AND BERNIE: The Virtues of Modesty," *Jump Cut* no. 8 (Aug.-Sept. 1975), p. 6.
<<http://www.ejumpcut.org/archive/onlinessays/JC08folder/ChrisAndBernie.html>>

"Self-Subversion," *Jump Cut*, no. 7 (May-July 1975), p. 27. (Review of Amos Vogel, *Film as a Subversive Art.*)

<<http://www.ejumpcut.org/archive/onlinessays/JC07folder/VogelKleinhans.html>>

"LIVES OF PERFORMERS," *Women and Film*, 1:5-6 (summer 1974). pp. 52-54.

Available online at: <http://www.ejumpcut.org/archive/WomenAndFilm/WF5-6/index.html>

"Seeing Through Cinéma Vérité: WANDA and MARILYN TIMES FIVE," *Jump Cut* no. 1 (May-June 1974). pp. 14-15.

<<http://www.ejumpcut.org/archive/onlinessays/JC01folder/Wanda.Marilyn.html>>

Book review of Leslie Ayre, *The Gilbert and Sullivan Companion* and James Helyar, ed., *Gilbert and Sullivan Papers...*, in *Victorian Studies*, 17:1 (Sept. 1973), pp. 117-118.

Book review of Robert J. Glessing, *The Underground Press in America*, in *Journal of Popular Culture*, 4:4 (spring 1971), pp. 1012-1013.

Reportage, Introductions, Interviews, Responses, etc.

with John Hess, Julia Lesage, and others, "The Last Word," editorials in *Jump Cut* nos. 1-57 (May 1974-Nov 2016) on various topics relating to media and politics.

"Ideology Exposed—an introduction," *Jump Cut* 57, fall 2016.

<http://www.ejumpcut.org/currentissue/-KleinhansIdeologyExposed/index.html>

With Julia Lesage, "Listening to the heartbeat: interview with Marlon Riggs," reprint of 1991 article with additional illustrations. <http://www.ejumpcut.org/currentissue/-KleinhansLesageRiggsInt/index.html>

"The Cry of Jazz," National Film Registry, Library of Congress, expanded essay. https://www.loc.gov/programs/static/national-film-preservation-board/documents/cry_jazz.pdf

"Barbara Kopple Interview: Making Harlan County, U.S.A." in *Barbara Kopple: Interviews*, ed. Gregory Brown (Jackson: University of Mississippi Press, 2015) 3-10. [reprint of 1976 interview in *Jump Cut* no. 14]

Contribution to "Documentary Poll: The Critics," *Sight and Sound*, September 2014, p. 32. ["Best Docs Ever"] detailed remarks at <http://www.bfi.org.uk/sight-sound-magazine/greatest-docs>

"Introduction to Lincoln forum: Lincoln and Ford, *Cahiers*, Spielberg, Obama," *Jump Cut* no. 55. Fall, 2013.
<http://www.ejumpcut.org/archive/jc55.2013/KleinhansLincolnIntro/index.html>

"Mr. Spielberg's Mr. Lincoln," *Jump Cut* 55, fall 2013.
<http://www.ejumpcut.org/currentissue/KleinhansLincolnBiblio/index.html>

Contribution to "Forum: *Radical Teacher* as an Online and Open Access Journal," ed. Emily Drabinski and Richard Ohmann. *Radical Teacher* no. 94, fall 2012, 3-13.

"Foreword" to Alice Breon, *Green Gravy, Monster Bread and Other Adventures* (Thorofare NJ: ExLibris, 2012), pp. 11-12.

"Experimental Documentary: introduction," *Jump Cut* 52 (July 2010)
<http://www.ejumpcut.org/archive/jc52.2010/ckExDocIntro/index.html>

"Corporate Hollywood Today: introduction," *Jump Cut* 52 (July 2010)
<http://www.ejumpcut.org/archive/jc52.2010/ckCorporateIntro/index.html>

"Resources: Studying the media avant garde," *Jump Cut* 52 (July 2010)
<http://www.ejumpcut.org/archive/jc52.2010/kleinhansOnlineAG/index.html>

"Introducing A Simple Case for Torture," *Jump Cut* 51 (Spring, 2009)
<http://www.ejumpcut.org/archive/jc51.2009/Rosler/index.html>

Essay on cult films for symposium, *Cinéaste*, online, Dec. 2008
<http://www.cineaste.com/articles/cult-film-a-critical-symposium>

"Horror's New Terrain," introduction to section on horror films. *Jump Cut* no 50 (Spring 2008) <<http://www.ejumpcut.org/currentissue/horrorintro/index.html>>

reply to "Field Survey: the poll results," *Screening The Past*, Dec. 2007.
<http://www.latrobe.edu.au/screeningthepast/22/field-survey.html>

"Introduction: China and China Diaspora Film: A New Stage," *Jump Cut* no. 49 (April 2007). <<http://www.ejumpcut.org/archive/jc49.2007/chinaintro/index.html>>

"Film Seen Sideways" catalogue essay for Block Cinema series on "A Cinema of Physics and Perception," April-June 2006, Block Museum, Northwestern University.

"Second Nature's Revenge" catalogue essay for the digital art show, Second Nature," Ukrainian Museum of Modern Art, Chicago. May-June 1999. Part of the Millennium Project.

"Special Section: Contradictions of Sexual Representation: Introduction," *Jump Cut* no. 41, (May, 1997), p. 20.
<<http://www.ejumpcut.org/archive/onlinessays/JC41folder/SexualRepnIntro.html>>

"Special Section: Studying Sexual Images: Introduction," *Jump Cut* no. 40, (March, 1996), pp.103-105.
<<http://www.ejumpcut.org/archive/onlinessays/JC40folder/JC40-studyingsexualimages.html>>

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs," *Jump Cut* no. 36 (June, 1991), 119-126.

<<http://www.ejumpcut.org/archive/onlinessays/JC36folder/MarlonRiggsInt.html>>

with Julia Lesage, "The Gulf War Superbowl" [photo essay], *Jump Cut* no. 36 (June 1991), 3-9.

reply to Vincent Mosco, *The Democratic Communiqué*, 9:1 (Spring 1990), 3.

reply to questionnaire on experimental documentary, *Experimental Film Coalition Newsletter*, July-Sept 88.

"Hollywood Reconsidered: Introduction," *Jump Cut*, no. 32 (spring 1987).

"Sexual Representation: Introduction," *Jump Cut*, no. 32 (spring 1987).
<<http://www.ejumpcut.org/archive/onlinessays/JC32folder/SexualRepnIntro.html>>

"Third World Media: Introduction," *Jump Cut*, no. 32 (spring 1987).
<<http://www.ejumpcut.org/archive/onlinessays/JC32folder/3worldFilmCK.html>>

Reply to questionnaire on avant garde film audience. *Spiral* no. 9 (Oct. 1986) 9-11.

with Julia Lesage, "Festival Report: New Latin American Cinema in Havana," *Jump Cut*, no. 31 (spring 1986), pp. 70-71.

<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/CubareportLCK.html>>

with John Hess, "Hollywood Cinema," *Jump Cut* no. 31 (spring 1986), p. 14. Reprint of "The Last Word," *Jump Cut* no. 2, 1974.

<<http://www.ejumpcut.org/archive/onlinessays/JC02folder/lastwordeditorial.html>>

with John Hess, "Doing Serious Business," interview with Freude Bartlett on independent film distribution, *Jump Cut* no. 31 (spring 1986), pp. 30-34.

<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/FreudeOnDist.html>>

"Sexual Representation: Introduction," *Jump Cut* no. 30 (spring 1985). p. 23.

<<http://www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html>>

"Alternative Cinema in the Eighties: Introduction," *Jump Cut* no. 28 (spring 1983), pp. 33-34.

<<http://www.ejumpcut.org/archive/onlinessays/JC28folder/CKAltCinIn80s.html>>

with Peter Steven and Barbara Martineau, "Interview with the Filmmakers (of A WIVES' TALE)," *Jump Cut* no. 26 (winter 1981-82), pp. 26-29.

<<http://www.ejumpcut.org/archive/onlinessays/JC26folder/IntOnWivesTale.html>>

with John Hess, "Critical Dialogue: Artistic Freedom, Political Tasks," *Jump Cut* no. 21 (Nov. 1979), p. 28 (exchange of views on Cuba).

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/CubaArtsFreedom.html>>

with Ellen Seiter and Peter Steven, "Conference Report: Struggling for Unity," *Jump Cut* no. 21 (Nov. 1979), pp. 35-37.

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/ReportACC.html>>

personal statement in "Conference Times Seven," *Jump Cut* no. 21 (Nov. 1979), p. 38.

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/EditorsonACC.html>>

with John Hess, "Basic Readings in Radical Politics and Culture," *Jump Cut* no. 18 (Aug. 1978), pp. 38-39.

<<http://www.ejumpcut.org/archive/onlinessays/JC18folder/BiblioRadicalCulture.html>>

with Robin Lakes, Julia Lesage, and Anna Marie Taylor, "Filming for the People: Kartemquin Interviewed," *Jump Cut* no. 17 (Apr. 1978), pp. 37-38.

<<http://www.ejumpcut.org/archive/onlinessays/JC17folder/KartemquinInt.html>>

with Julia Lesage and B. Ruby Rich, "The Scalpel Beneath the Suture: Report on a Conference Not Attended," *Jump Cut* no. 17 (Apr. 1978), pp. 37-38.
[<http://www.ejumpcut.org/archive/onlinessays/JC17folder/ConfNotAttended.html>](http://www.ejumpcut.org/archive/onlinessays/JC17folder/ConfNotAttended.html)

"Twelve Frames Per Second: Reply to William Guynn," *Jump Cut* no. 17 (Apr. 1978), p. 36.
[<http://www.ejumpcut.org/archive/onlinessays/JC17folder/CKreplertoGuynn.html>](http://www.ejumpcut.org/archive/onlinessays/JC17folder/CKreplertoGuynn.html)

"Gays and Film: Introduction," *Jump Cut* no. 16 (Nov. 1977), pp. 13-14.
[<http://www.ejumpcut.org/archive/onlinessays/JC16folder/IntroGaysinFilm.html>](http://www.ejumpcut.org/archive/onlinessays/JC16folder/IntroGaysinFilm.html)

with Tom Waugh, "A Dialogue: Gays, Straights, Film, and the Left," *Jump Cut* no. 16 (Nov. 1977), pp. 27-28.
[<http://www.ejumpcut.org/archive/onlinessays/JC16folder/KleinhWaughDialog.html>](http://www.ejumpcut.org/archive/onlinessays/JC16folder/KleinhWaughDialog.html)

"Lesage Firing Protested," *Jump Cut* no. 15 (July 1977), p. 34.
[<http://www.ejumpcut.org/archive/onlinessays/JC15folder/LesageFiring.html>](http://www.ejumpcut.org/archive/onlinessays/JC15folder/LesageFiring.html)

"Barbara Kopple Interview," *Jump Cut* no. 14 (Mar. 1977), pp. 4-6 (on her film HARLAN COUNTY, USA).
[<http://www.ejumpcut.org/archive/onlinessays/JC14folder/KoppleInt.html>](http://www.ejumpcut.org/archive/onlinessays/JC14folder/KoppleInt.html)

"New Theory, New Questions: Introduction," *Jump Cut* nos. 12/13 (Dec. 1976), pp. 37-38.
[<http://www.ejumpcut.org/archive/onlinessays/jc12-13folder/intro.newtheory.html>](http://www.ejumpcut.org/archive/onlinessays/jc12-13folder/intro.newtheory.html)

"Swinging on Burch's Theory," *Jump Cut* nos. 10/11 (June 1976), pp. 64-66.

"The Signifier that Failed to Make Milwaukee Famous," *Jump Cut* nos. 10/11 (June 1976), p. 58.

with Julia Lesage and Barbara Halpern Martineau, "New Day's Way: Julia Reichert and Jim Klein Interviewed," *Jump Cut* no. 9 (Oct.-Dec. 1975), pp. 21-22.
[<http://www.ejumpcut.org/archive/onlinessays/JC09folder/ReichertKleinInt.html>](http://www.ejumpcut.org/archive/onlinessays/JC09folder/ReichertKleinInt.html)

"A Ventriloquist Psychoanalysis," *Jump Cut* no. 9 (Oct.-Dec. 1975), pp. 30-32. (Reply to "Comment," by Ben Brewster, Stephen Heath, and Colin MacCabe, *Screen* 16:2, summer 1975; rptd. *Jump Cut* no. 9.)
[<http://www.ejumpcut.org/archive/onlinessays/JC09folder/VentqstPsychanls.html>](http://www.ejumpcut.org/archive/onlinessays/JC09folder/VentqstPsychanls.html)

"Julia Reichert and Jim Klein: 'Our First Priority is Reaching People,'" *Jump Cut* no. 5 (Jan.-Feb. 1975), pp. 11-12. (Interview and analysis of their film METHADONE.)
[<http://www.ejumpcut.org/archive/onlinessays/JC05folder/ReichertKleinInt.html>](http://www.ejumpcut.org/archive/onlinessays/JC05folder/ReichertKleinInt.html)

CURATORIAL/ARCHIVAL

Lead Project Coordinator, JoAnn Elam Film Project. At the request of the family, organizer for archiving and preserving the films of the late Chicago experimental filmmaker. Initial stages: inventory, consultation, recommendations, plan for proceeding. Phase two: initial assemblage of materials from her unfinished film, *Everyday People*, for presentation as a hypertext form project for web and/or interactive platform. June 2010 on.

Advisory Board, "Unseen Cinema: Early American Experiments in Film 1893-1941." (World Touring Film and Lecture Series sponsored by Anthology Film Archives (NYC) and Deutches Filmmuseum, Frankfurt. 1999-2005.

Panel proposing avant garde films for the Library of Congress National Film Registry for 1999 (preservation). summer 1999.

*Curator, "Austrian Exiles in Hollywood," a lecture and program of film excerpts in conjunction with an exhibition of art by Austrian exiles, 1919-1945, Block Gallery, Northwestern University, April 1996

*Curator, "Short Collaborative Documentaries from the 1930s," a program of short documentary films in conjunction with an exhibition of US 1930's prints, Block Gallery, Northwestern University, May 1994

*Coordinator, 4 programs of film and video, and conference screenings, "In and Around Fluxus" series for the "Fluxus: A Conceptual Country" exhibition, Block Gallery, Northwestern University, Oct. 1993.

3 programs of early U.S. experimental film, Northwestern University, April-May 1991 in conjunction with the Block Gallery exhibition of 20th Century American watercolors

CREATIVE WORK

Media: 1/2" and Hi-8mm video, Super 8mm film, photography, graphic design, Xerox, Macintosh computer. Special interest in radical use of consumer technology.

Online streaming media

POSTALES DE NICARAGUA LIBRE/POSTCARDS FROM NICARAGUA
<http://mediaburn.org/video/postales-de-nicaragua-libre-postcards-from-nicaragua/>

One-Person Exhibitions (** = invitational, honorarium)

*August 1991. MEN AGAIN: VERSION TWO, University Film and Video Association annual meeting, Oregon State Univ. (critical screening with maker present)

June 1991, MEN AGAIN: VERSION TWO, Marxist Literary Group Institute on Culture and Society, U of Oregon

Jan 1988, POSTCARDS FROM NICARAGUA, Committee on Latin America, Northwestern University

**April 1987, "The Politics of Landscape," show of film, video, photography. Chicago Filmmakers.

Oct. 1986. POSTCARDS FROM NICARAGUA. Association of Iranian Democrats. New World Resource Center, Chicago.

**June 1986. "Portraits from Nicaragua," photo exhibit with gallery installation of POSTCARDS FROM NICARAGUA (video). Hall of Walls gallery, Austin, Texas.

May 1986, "POSTCARDS FROM NICARAGUA," Campus Committee on Latin America, Ohio State.

**Nov. 1985 "POSTCARDS FROM NICARAGUA," video and photography, Art Media, Syracuse University.

May 1985, RISING EXPECTATIONS, film-in-progress, show for South Africa protest vigil, Northwestern

Nov. 1984 "POSTCARDS FROM NICARAGUA" video and photography, Program on Communication and Development Studies, Northwestern.

**Jan. 1982, show of recent films. Chicago Filmmakers.

**Feb. 1981, show of recent films. Chicago Filmmakers.

June 1980, show of recent films. Logan Square Community Art Gallery, Chicago.

**Apr. 1980, show of recent films. Woodland Gardens, Milwaukee.

**Mar. 1980, show of recent films. Film Studies, Indiana University.

June 1979. THE TEN MILLION DOLLAR BASH shown twice, Antioch College.

Group Exhibitions (*= curated)

*Oct 2011, STOPPING BY THE TOLL ROAD and FRED BARNEY TAYLOR in "Chicago 8: Small Gauge Film Festival," Chicago Filmmakers, Chicago

*Sept 1990. AUGUST NIGHTS in "Around the Coyote," [arts festival] Chicago

*April 1989. POSTCARDS FROM NICARAGUA (exerpt) in "Looking at the Other," Gallery 2, Chicago.

*Jan 1988. TV MAN AT THE END OF THE WORLD'S FAIR in Video Says: New Expressions in Video Art. Northwestern Univ.

Aug 1987. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Videonic Videotheque, Managua.

Sept 1987. POSTCARDS FROM NICARAGUA in show with Julia Lesage. At Juventud Sandinista, sponsored by MINDRA (Agriculture Reform Ministry), Estelí, Nicaragua.

Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Cinema Action. London.

*Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. New Cinema Midlands Group. Nottingham.

Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Sheffield Esteli Society. Sheffield.

*June 1986. POSTCARDS FROM NICARAGUA in show with Jeffrey Skoller. Film Center, School of the Art Institute. Chicago.

*Oct. 1985 IT'S NOT MADE BY GREAT MEN (film) in Chicago show, Artist's Space, New York.

*Mar. 1985 AUGUST NIGHTS (film) in Chicago Filmmakers Ten Year Retrospective Series

*May 1980, PEDESTRIAN WAVELENGTH, in Chicago Filmmakers Show, The Funnel, Toronto.

*Feb. 1980, show with JoAnn Elam. Chicago Filmmakers.

Juried Festival

Dec 1987. POSTCARDS FROM NICARAGUA. Semana Internacional de Cine: Certamen Internacional de Video. Tereul (Spain).

Broadcast/Cablecast

August 87. POSTCARDS FROM NICARAGUA. Manhattan Cable. NYC.

October 87. POSTCARDS FROM NICARAGUA. Portland Cable. Oregon.

Videography

MEN AGAIN, VERSION 2, VHS, color, NTSC, 8 min. 1990.

MEN AGAIN. VHS, color, NTSC, 7 min. 1988.

POSTCARDS FROM NICARAGUA/POSTALES DE NICARAGUA LIBRE, 1/2" VHS to 3/4" TBC, color, NTSC/PAL, 50 min. 1985.

<http://mediaburn.org/video/postales-de-nicaragua-libre-postcards-from-nicaragua/>

THE GIGANTONA SHOOT/FILMANDO LA GIGANTONA, 1/2 " VHS to 3/4" TBC, color, NTSC, 27 min. 1985.

ANGEL, 1/2" VHS to 3/4" TBC, color, NTSC, 11 min. 1985.

IN THE GARDEN, 1/2" VHS to 3/4" TBC, color, NTSC, 12 min. 1985.

TV MAN AT THE END OF THE WORLD'S FAIR, 1/2" VHS to 3/4" TBC, color, NTSC, 12 min. 1985.

Filmography

IT'S NOT MADE BY GREAT MEN, 16mm version, color/sound. 3 min. Nov. 1985.

BAD BOY, S8, color/sound, 3 min, 1983

MEN, MEN, MEN, S8, color/sound, 8 min. Jan. 1982.

STOPPING BY THE TOLLROAD; THE NO WALKING TRIP; FUN, S8, color/silent. 12 min. August 1981.

IF YOU LOOK REALLY HARD..., S8, color/silent. 20 min. June 1981.

BILL KLEINHANS, A PORTRAIT, S8, color/silent, 3 min. May 1981

EVERYBODY'S TRANCE FILM, S8, b&w/color. 10 min. Mar. 1981.

IT'S NOT MADE BY GREAT MEN, S8, color/sound. 3 min. Jan. 1981.

FRED BARNEY TAYLOR, A PORTRAIT, S8, color/silent. 3 min. June 1980.

AT HOME IN LOGAN SQUARE (with Dan Curry), S8, color/sound. 20 min. June 1980.

AUGUST NIGHTS, S8, b&w/sound. 15 min. May 1980.

INTERIORS, S8, b&w&color/silent. 12 min. Apr. 1980.

THE JERRY LEWIS LABOR DAY TELETHON (with Liz Schillinger), S8, color/sound. 15 min. Apr. 1980.

BACK PORCH, S8, b&w&color/sound. 18 min. Mar. 1980.

THREE LYRIC FILMS: SAPPHO'S BLUE DREAM, BEACH, MEAT, S8, color/silent. 12 min. Jan. 1980.

THE BLIZZARD OF '79, S8, b&w&color/silent. 12 min. Oct. 1979.

DICTATORSHIP OF THE PROLETARIAT, S8, color/sound. 2-1/2 min. Sept. 1979.

THE TEN MILLION DOLLAR BASH, S8, b&w&color/sound. 24 min. June 1979.

SHIRLEY AND BRUCE, S8, b&w&color/sound. 22 min. May 1979.

SOMETIMES I ALMOST THINK I CAN SEE IT, S8, b&w&color/silent. 20 min. May 1979.

PEDESTRIAN WAVELENGTH, S8, b&w&color/silent. 14 min. Mar. 1979.

BRIDGE, S8, color/silent. 8 min. July 1978.

NAZI LEADER, S8, b&w&color/silent. 1 min. May 1978.

Video Anthology

CONTINUOUS ENTERTAINMENT, Various formats (D2, Beta SP, VHS) color, NTSC, 90 min. 1992. Anthology of short works, originally in Super 8mm film.

- The Dictatorship of the Proletariat (2 min.)
- The Jerry Lewis Labor Day Telethon (co-director, Liz Schillinger, 14.5 min.)
- It's Not Made by Great Men (3 min.)
- Men, Men, Men (7 min.)
- Bad Boy (2.5 min.)
- Fred Barney Taylor, A Portrait (3 min., silent)
- Bill Kleinhans, A Portrait (3.5 min., silent)
- Everybody's Trance Film (13 min.)
- Stopping by the Tollroad (2 min., silent)
- The No Walking Trip (3 min.)
- Fun (2.5 min., silent)
- Pedestrian Wavelength (9 min., silent)
- August Nights (10 min.)
- Back Porch (14 min. silent)

Reviews of Work

Discussion of my video camera work for Julia Lesage's HOME LIFE in Lorraine Kenny, "An Interview with Julia Lesage," *Afterimage* 13:3 (Oct. 1985), 6-9.

Harvey Nosowitz, "A View of Chicago," *Millennium Film Journal*, no. 12, pp. 36-43.

Discussion of THE TEN MILLION DOLLAR BASH by Judith Mayne in Helen Fehevary, Claudia Lenssen, Mayne, "Interview: Women's Film Production and Reception," *New German Critique* no. 24-25, Fall-Winter 1981-82.

Article and interview by Adelaide Moorman on my film work and JoAnn Elam's. *Viewpoint* No. 5, Chicago Filmmakers Newsletter. Reprints "Small Gauge Manifesto." Spring 1980.

Camerawork

Videography for Julia Lesage, location documentaries in Nicaragua, 1984, 87. HOME LIFE, PARQUE WILFREDO VALENZUELA/WILFRED'S PARK, LA ESCUELA/THE SCHOOL, LAMENTO/LAMENT, MESAJEROS/TROUBADORS.

Additional cinematography for JoAnn Elam, EVERYDAY PEOPLE, 1980.

Photography diary blog

Chuck & Chow, from July 2011 – present. What's cooking, recipes, restaurant reviews, reflections on food and diet.

<http://chuckandchow.tumblr.com/>

Other Work

Portraits of Filmmakers (photography). *Spiral* no. 9. Oct. 1986.

"Acid Rain Sunset," Subculture Operation Subversion Mailart Exhibition, Center on Contemporary Art, Seattle, May 1986.

Poster for January 1982 show reproduced in *The Cinemanews*, no. 81-86 (1982) (Super 8 issue), p. 91.

"Christmas Turkey in Lima, Peru," photo essay. First Anniversary Group Show, Logan Square Community Art Gallery, Dec. 1980-Jan. 1981

"A Memo from Chuck Kleinhans on Flag Burning," *Shades* (Toronto) No. 7, Oct./Nov. 1979, p. 28.

"Chinese Boxing," Second Annual "Wish You Were Here" Mail Art Exhibition, School of the Art Institute of Chicago, spring 1978.

Film/Video Performance

Interviewer/critic of featured video artist Annette Barbier, Image Union program, WTTW (PBS) Chicago, Spring 1994, various broadcasts.

LOOK ME OVER CLOSELY, Christopher Gaal, 1993 (video)

MARX: THE VIDEO, A POLITICS OF REVOLTING BODIES, Laura Kipnis, 1990 (video, title role)

STATE OF THE (VIDEO) ART: A CONVERSATIONAL MOSAIC WITH CHUCK KLEINHANS, Meg Amato, 1989. (video)

LIE BACK AND ENJOY IT, JoAnn Elam, 1982 (film; male voice on soundtrack)

LIVES OF THE ARTISTS, Fred Barney Taylor, 1982. (film/video)

ARE YOU LISTENING MR. EISENSTEIN? Doug Eisenstark, 1981. (film)

EDUCATION

Indiana University, 1966-1973

Ph.D., Comparative Literature, 1973.

Dissertation: "Toward a Generic Definition of Late Nineteenth Century Farce: Courteline, Feydeau, Pinero, Wilde, Shaw, and Jarry." Ulrich Weisstein, director.

Qualifying exam areas: Literary Theory and Criticism, Drama, Nineteenth Century.

Foreign Languages: French, Italian, German.

Minors: English, French.

M.A., Comparative Literature, 1969.

M.A. Thesis: "The Farcical Mode in Some Typical Works of W.S. Gilbert and Meilhac-Halévy."

University of Wisconsin, Madison, 1960-1964.

B.A. with honors, Comparative Literature, 1964.

Senior Thesis: "The Gothic Novel in England and Its Influence in France."

TEACHING

TEACHING EXPERIENCE

Associate Professor, Radio/Television/Film Department, Northwestern University; spring 1977-spring 2009. Introductory courses in microcomputer graphics, photography, film and video making, media literacy, popular culture; advanced courses in production aesthetics, film/tv theory, mass culture theory, experimental film and video, Latin America media. Dissertation direction: 43 completed.

Lecturer, Northeastern Illinois University; winter 1976-winter 1977. English: "American Poetry: Bob Dylan, 2"; technical writing. English Language Program: remedial composition, English as a second language.

Lecturer, English, Chicago State University; fall 1974-fall 1975. Freshman composition, intensive remedial composition.

Teaching Associate, Comparative Literature, Indiana University, Bloomington; fall 1969-spring 1971. "Major Themes and Characters in World Literature"; 70-71 taught separate section on African, Afro-Caribbean, Afro-American literature, designed course, taught without additional supervision.

GUEST TEACHING

Lecture on film festivals, University of Oregon course on film history, April 2014.

Guest teacher, Northwestern University Screen Cultures, PhD Dissertation Writing Practicum on developing class papers and conference presentations into published articles., April 2014.

Visiting Professor, Hong Kong University. "World Cinema," team-taught with Gina Marchetti for the MA in Cinema program of the Comparative Literature department. Winter semester, 2012.

Lectures for courses: "Experimental Film" and "Audio Documentary" and critiques of student work, Southern Illinois University, February, 2004.

"Experimental Film: Technology and Political Change," lecture for Center for Art and Technology, Northwestern, Jan 2004.

Lecture/discussion on the films of Bruce Lee and Jackie Chan for Asian-American cinema class, Northwestern, November 2002

"Experimental Film: Technology and Political Change," lecture for Center for Art and Technology, Northwestern, Oct 2002.

Lecture on Hong Kong Cinema for Film History, University of North Texas, Denton TX, Nov. 1999.

Seminar meeting for Masters in Liberal Arts colloquium, DePaul University, February 1997

Workshop on single camera location documentary, Capitol Cable Communications (Access), Salem OR, May 1996.

"Current Issues in Film and Video," Continuing Education Alumni College course, Northwestern Univ., Winter 1993

Graduate Seminar in Art and Design, U of Illinois, Chicago, lecture on current research and creative work, February 1991

Film History, 1945-present," School of the Art Institute of Chicago, 5 lectures, spring 1991.

"Film History, 1895-1945" School of the Art Institute of Chicago, 5 lectures, fall 1990.

"Film History, 1945-present," School of the Art Institute of Chicago, 5 lectures, spring 1989.

"History/Politics/Cinema," School of the Art Institute of Chicago, fall 1988.

"Genre: Horror," School of the Art Institute of Chicago, 5 lectures, fall 1988.

One week workshop on theory and practice of documentary video, team-taught with Julia Lesage, Taller de Video [trade union video production workshop], Managua, Nicaragua. Aug-Sept 87.

"Third World Film," one week course, American Film Institute Faculty Development Workshop, Chicago, June 1987.

"Personal Documentary," Film History since 1945, School of the Art Institute of Chicago. April 1987.

"ONE WAY OR ANOTHER," Latin American Cinema, School of the Art Institute of Chicago. Nov. 1986.

Communications Seminar, Antioch College, Apr. 1977. Guest of the seminar, discussing semiology and Marxism.

DISSERTATION DIRECTION

Completed

William Horrigan, "An Analysis of the Construction of an Author: The Example of Douglas Sirk." Fall 1979.

Raymond Narducy, "The Films of the Beatles: A Study in Star Images." Summer 1981.

Ellen Seiter, "The Promise of Melodrama: Recent Soap Operas and Women's Films." Summer 1981.

Jeremy Butler, "Toward a Theory of Cinematic Style: The Remake." Fall 1981.

Carole Harmel, "Strategies of the Still: Minor White's Concept of Reading the Photographic Image Extended and Applied to Still Images in Experimental Film." Winter 1982.

Peter Steven, "Hollywood's Depiction of the U.S. Working Class from 1970-1980: A Marxist Analysis." Winter 1982.

Jane Gaines, "Popular Icon as Commodity and Sign: The Circulation of Betty Grable, 1941-1945." Spring 1982.

Gina Marchetti, "Film and Subculture: The Relation of Film to Punk and Glitter Youth Subcultures" Summer 1982

Gretchen Bisplinghoff, "Codes of Feminine Madness in Film." Fall 1983.

Blaine Allan, "The New American Cinema and the Beat Generation, 1956-1960." Spring 1984.

Claudia Springer, "Cultural Projections: The Ideology of Cross-Cultural Representation in Contemporary American Film." Spring 1986

Greg Faller, "The Function of Star and Performance in the Hollywood Musical: Eleanor Powell, Sonia Henie, Esther Williams." Summer 87.

Elizabeth K. Jackson, "Contemporary Black Film, Television and Video Makers: A Survey Analysis of Producers." Fall 88.

Chris Straayer, "Sexual Subjects: Signification, Viewership, and Pleasure in Film and Video." Fall 88.

Jenny Kwok Wah Lau, "A Cultural Interpretation of the Popular Cinema of China and Hong Kong, 1981-1985." Winter 89

Tülin Yilbar-Sertoz, "Issues in Documentary Practice: With a Focus on Turkey." Winter 89.

Rosemary Matich, "Functional Criticism: Space/Time Theory and Phenomenology." Spring 89

Susan Doll, "Elvis Presley: All Shook Up. The Effect of Ideology and Subculture on Star Image." Summer 89

Virginia Keller, "Multiple Points of View: Dialectics of Film Narration." Fall 89

Deborah Latourette, "Dr. Who Meets Vladimir Propp: A Comparative Morphological Analysis." Spring 1990

Ramona Curry, "Power and Allure: The Mediation of Sexual Difference in the Films of Mae West." Fall 1990.

Toni Perrine, "Beyond Apocalypse: Representations of Nuclear War and its Aftermath in Recent U.S. Narrative Film." Fall 1991.

Chris List, "Chicano Images: Strategies for Ethnic Self-Representation in Mainstream Cinema," Fall 1991

Deborah Tudor, "Hollywood and the Discourse of Team Athletics" Winter 1992.

Ilene Goldman, "Cine Mujer: Fifteen Years of Feminist Film and Videomaking in Bogotá, Colombia," Spring 1994

Gabriel Gomez, "The Emergence of a Queer Aesthetic in Recent Gay Independent Film and Video." Fall, 1996.

Eilish McCormick, "The Development of the Video Sports Producer/Director in Intercollegiate Football: An Institutional Analysis." Fall, 1997.

Jyotsna Kapur, "Out of Control: Television, Hollywood, and the Transformation of Childhood in Late Capitalism," Summer, 1998.

Abigail Feder, "'Anything You Can Do, I Can Do Better': Transgressive Gender Role Performance in Musical Theater and Film, 1930-1950," [Ph.D. Program in Drama and Theatre] Fall, 1999

Nina K. Martin, "Encountering Soft-core Thrills: Gender, Genre, and Feminism in the Erotic Thriller Film." Fall, 1999.

David Douglas, "Another Avant Garde: Toronto Experimental Film in the 1970s and 1980s." Spring 2000.

Jeffrey Skoller, "Shadows, Specters and Shards: Toward a Poetics of the Representation of History in Avant-Garde Film 1972-1999" Spring 2001

Amy Beer, "From the Bronx to Brooklyn: Spanish Language Movie Theaters and Their Audiences in New York City 1930-1999" Spring 2001

J. B. Capino, "Film and The Spectacle of Colonialism: American Documentary Films About The Philippines, 1899-1989". [Pilot program in digital dissertation] Spring 2002. Won SCMS dissertation award.

Aaron Anderson, "Reading the Fights: Gestures Toward a Semiotics of Staged Combat." [Ph.D. Program in Drama and Theatre] Fall 2002

Hyunsoek Seo, "The Shock of Boredom: The Aesthetics of Absence, Futility, and Bliss In Moving Images," Spring 2003

Fatimah Muhammad, "Hip Hop Culture's Impact on Young Black Women's Identity Formation." Fall 2003

Aditi Menon-Broker, "A Hall of Mirrors: Repetition and Recycling in Hindi Commercial Cinema." Fall 2004

Suk-Young Kim, "Revolutionizing the Family: A Comparative Studies on the Filmed Propaganda Performance of the People's Republic of China and the Democratic People's Republic of Korea (1966-1979)," Spring 2005. [Ph.D. Program in Drama and Theatre]

Mark Kerins, "Rethinking Film for the Digital Sound Age," Spring 2005

Ting Wang, "Hollywood's Global Expansion and China's Filmed Entertainment Industry," Fall 2006

Shannon Gore, "Civil Rights Television Documentaries in the United States, 1960-1966", summer 2009

Susan Ericsson, "Tales of Sex: Screen Reflections on Sex, Sexuality and Representation, 1996-2005" Fall 2009

Hyungshin Kim, "Im/Proper Languages on Screen: Cultural Border-Crossing Experiences in South Korean Cinema" (co-director with Prof. Hamid Naficy) Summer 2012.

Dissertation Examiner

Laleen Jayamanne, "Positions of Women in the Sri Lankan Cinema, 1947-1979," New South Wales University, Australia. 1981.

S.J.J. Dermody, "The Second Cinema: Australian Feature Film Since 1970 and the Problematic of Australianess," University of Sydney, Australia. 1986.

Patrycja Bieszk, "'Camp Light'? The Fugitive Sensibility in Contemporary Cinema," University of Melbourne, Australia, 2007.

Peter Ailunas, "Smitty Little Movies: The Creation and Regulation of Adult Video, 1976-1986," University of Michigan, 2013.

Anthony Hayt, "Remade in Our Image: Gender, Melodrama, and Conservatism in Post-9/11 Slasher Remakes," University of Oregon, 2014.

MFA COMMITTEES (*=chair)

Film: Dan Curry, Ellen Seiter, Richard Christian, Ted Brady, Lilly Boruszkowski, Scott Brewer, Michael Miller, David Obermeyer, Rob Sabal*, Doug Heil.

TV & Video: Kim Heugel, Deborah Bloom, Melissa Ferrell, Mary Spaulding

Radio: Karen Jefferson*

Film/Video: Vasilli Harakis, Maryann Ferguson, Deb Ellis,* Joe Chappelle, Dave Hast*, Kathy Karlin, Ric Gibbs, Colleen Griffith, Sarah Wortman, Lisa Vandever, Howard Motyl, Chris Bayard, Mary Van Vlierbergen, Steve Latourette, Meg Amato, John Nafsinger, Deb Deihl, Chris Gaal, Angela Wood, Dayna Cernansky, Laura Kissel, Irene Gustafson, Rachel

Bobrow, Harlan Wallach, Bradley Quirk, Elizabeth Meister, Jill Wissmiller*, Thomas Castillo.

LECTURES, PAPERS AND CONFERENCES (*=honorarium/expenses)

Participant, Visible Evidence documentary media conference, Indiana University, Bloomington, August 2017

Participant, Society for Cinema and Media Studies, Toronto, March 2018.

"Revolutionary 1968 in Bloomington, Indiana," Wounded Galaxies 1968: Beneath the Paving Stones, the Beach (Festival and Symposium), Indiana University, Feb 2018.

*"Imagining Change: a short history of radical film in the USA," Radical Film Network: A Global Gathering, NYC May 2017.

"Remarks to the Caucus on Class," Society for Cinema and Media Studies, Chicago March 2017.

Participant, Visible Evidence documentary media conference, Bozeman Montana, August 2016

"Informal remarks to the Caucus on Class," Society for Cinema and Media Studies, Atlanta, April 2016. [Strategic historical perspective to start caucus meeting; unable to deliver in person due to family medical emergency; delivered for me].

*"Can we just laugh at *Birth of a Nation*? Reconsidering the practice of ironic humor in social and political change." From Cinematic Past to Fast Forward Present: D.W. Griffith's *The Birth of a Nation* Centennial, Black Film Center, Indiana University, November 2015.

Panel chair, "Made in America: History and Conflict in the 1960s," Visible Evidence Conference XII, Toronto, August 2015.

Participant, Society for Cinema and Media Studies, Montréal, March 2015.

*"Subversive Media: When, Why and Where," keynote speech, "Quiet Revolutions: Politically Subversive Cinema," 16th Annual Cinema Conference, San Francisco State University, Oct 2014.

"Activist Media and Precarious Careers: Lessons from *Jump Cut*," workshop leader, Society for Cinema and Media Studies, Seattle March 2014.

Introductory remarks, screening of Harry Smith's *Early Abstractions* and Films influenced by Smith, special screening at the Society for Cinema and Media Studies conference, March 2014 at Northwest Film Forum, Seattle.

"Activist Media and Precarious Careers: Lessons from *Jump Cut*," workshop panel, Union for Democratic Communication and Project Censored conference, San Francisco, November 2013.

"The Dialectics of Labor Media Activism: JoAnn Elam's *Everyday People* and Monopoly Capitalism," Society for Cinema and Media Studies, Chicago March 2013.

"The High Road to Disgust: *Fu Bo*," Asian Cinema Studies Conference, University of Hong Kong, March 2012.

*presentation at symposium, "L.A. Rebellion: Creating a New Black Cinema," UCLA Film and Television Archive, Nov. 2011.

"Joann Elam's *Everyday People*: analyzing the production process of an unfinished documentary," Visible Evidence 18, NYU, August 2011.

"The Myth of 'Creative Industries': Neoliberal Fantasies and the Cold, Hard Facts of Global Recession: the lessons for artists, activists, and academics" Union for Democratic Communication, Penn State University, October 2010

"Lullabies and Stoves: Documenting Women's Domestic Space within Turkish National Television." Visible Evidence Conference, Istanbul, August 2010

Informal remarks on JoAnn Elam and her film "Lie Back and Enjoy It" at memorial group show as part of the 22nd Onion City Experimental Film and Video Festival, June 2010, Chicago.

*"Introducing Kim Ki-duk," talk and discussion with a screening of *Address Unknown*, Cinema Pacific film festival, University of Oregon, May 2010.

Participant, What is Film? Change and Continuity in the 21st Century. University of Oregon/Turnbull Center, Portland, Oregon. Nov. 2009.

"Experimental Documentary," panel chair with Michael Renov, Visible Evidence conference, USC, August 2009.

*"Washington Women: Joan Allen in the White House," (public lecture on the actor's work in *Nixon* and *The Contender*) Embarrass Valley Film Festival, Charleston IL. Nov. 2008

*"Ed Bland's *The Cry of Jazz: An African American Experimental Educational Film*," Indiana University, Nov. 2008

"Webisodic mock vlogs: HoShows as commercial entertainment new media," Console-ing Passions conference, Santa Barbara, April 2008.

"A Check List for Film/Media Studies PhD Programs." Workshop presentation, Society for Film and Media Studies, Philadelphia, March 2007

"Catfight Aesthetics in *Kill Bill*," Comparative Literary Studies Student/Faculty Colloquium, June 2007.

Society for Cinema and Media Studies, Chicago March, 2007. Participant

*Film Screening with discussion: *The Cry of Jazz* (1959) by Edward O. Bland as part of the exhibition, "Pathways to Unknown Worlds: Sun Ra, El Saturn & Chicago's Afro-Futurist Underground, 1954-68." Hyde Park Art Center, Chicago. Nov 2006

Workshop presentation, "1993: Movies and the New Economics of Blockbusters and Indies," Culture and Society Workshop, Northwestern U, Nov. 2006.

Workshop presentation, "Re:Wired: The Dialectic of Race and Class," Selling To and Through Racial Identities on Contemporary Television workshop, Flow Television conference, Austin TX, Oct 2006.

Workshop presentation, "Teaching Media Dialectics," Selling To and Through Racial Identities on Contemporary Television workshop, Flow Television conference, Austin TX, Oct 2006.

Chair, "Reaching Audiences: Exhibition, Distribution, and Reception," Globalism and Film History Conference, University of Illinois at Chicago, April 2006.

Workshop presentation, "Should Scholarship Be Free?" Society of Cinema and Media Studies, Vancouver, B.C. Canada, March 2006.

Respondent, Paper by Patrice Parvis, Considering Calamity Conference, Theatre and Drama Conference, Northwestern, Sept/Oct 2005

Panel co-chair, "Listen Up! The Sound of Documentary," Visible Evidence Conference, Concordia University, Montreal, August 2005

"Audio Documentary: A Polemical Introduction for the Visual Studies Crowd," , Visible Evidence Conference, Concordia University, Montreal, August 2005

"Catfight Aesthetics in *Kill Bill*," Society for Cinema and Media Studies, London UK, April 2005.

Workshop presentation, "Screen Decades: The Nineties," Society for Cinema and Media Studies, London UK, April 2005.

Respondent, Merging Methodologies 2, Northwestern, Feb 2005.

*"Hollywood's Politicians," Presenter and discussion leader, Reeltime screening, Evanston Public Library, Oct 2004

Presenter and discussion leader, program of experimental silent films for Cinema of the Deaf Festival, Oct. 2004.

"Professor Picks" introduction and post discussion leader of *Ganja and Hess* (Bill Gunn), Block Cinema, Northwestern University, May 2004.

*Presenter and discussion leader, Reeltime (documentary film) screening, Evanston Public Library at the Block Cinema, Feb 2004

"Pornography And Documentary: Narrating the Alibi," Society for Cinema and Media Studies, Atlanta, March 2004.

*"Going Global with JUMP CUT: Theory and Pragmatics of Radical Media Analysis," College Colloquium, School of Communications, Southern Illinois University, February 2004.

Executive Committee and participant, Visible Evidence XI Conference, Bristol, U.K., December 2003.

participant, "From the Book to the Internet: Communication Technologies, Human Motions, and Cultural Formations of Eastern Asia," U of Oregon, Oct 2003.

Panel chair, "Transnational Television: Industry and Culture," Electronic Elsewheres Symposium, Northwestern University, May 2003.

*Presenter and discussion leader, Reeltime (documentary film) screenings, Evanston Public Library, May 2003.

* Introduction and discussion leader, screening of *Deseret* (James Benning) Block gallery, Northwestern, April 2003

"Producing the Field of Experimental Film/Video," Society for Cinema and Media Studies, Minneapolis, March 2003.

"Documentary as Alibi," Visible Evidence conference, Marseille, France, Dec. 2002

"Integrating Economic and Aesthetic Analysis in Teaching Hollywood: Lessons from Experience," Union for Democratic Communication, State College PA, Oct 2002

"Virtual Child Porn: The Law and the Semiotics of the Image." Society for Cinema Studies, Denver, May 2002.

"Producing the Field of Experimental Film/Video," Culture and Society Workshop, Northwestern, Nov. 2001.

panel chair, "Catch the Next Wave," Graduate Colloquium, Performance Studies, RTF, Interdisciplinary PhD in Theatre/Drama, Northwestern Univ. October 2001.

respondent to Jon Erickson, Theories of Theatricality symposium, Northwestern Univ. October 2001.

"Producing the Field of Experimental Film/Video," Chicago Film Seminar, May 2001.

*"Pamela Anderson on the Slippery Slope," Communications Dept. Graduate/Faculty seminar, Northern Illinois University, Nov. 2000.

*"Hong Kong Action Films in Transition," Communications Dept. public lecture, Northern Illinois University, Nov. 2000.

participant, "Gender, Race, and Reproduction: Bodies, Ideas, Cultures," Kreeger Wolf Conference, Gender Studies Program, Northwestern University, Nov. 2000.

panel chair, "Graduate Colloquium," Performance Studies, RTF, Interdisciplinary PhD in Theatre/Drama, Northwestern Univ. October 2000.

"Sex and Documentary: The Pamela Anderson/Tommy Lee Tape," Visible Evidence Conference, Utrecht, August 2000.

participant, "The Prospects and Problems of Globalization," symposium, U. of Oregon, June 2000.

participant, Console-ing Passions Television Conference. Notre Dame, May 2000.

*"Becoming Hollywood? Hong Kong Cinema in the New Century," Year 2000 and Beyond: History, Technology, and the Future of Transnational Chinese Film and TV. Hong Kong Baptist University and Hong Kong International Film Festival, April 2000

Panel Chair, "Women and Queer," Year 2000 and Beyond: History, Technology, and the Future of Transnational Chinese Film and TV. Hong Kong Baptist University and Hong Kong International Film Festival, April 2000

participant, Society for Cinema Studies, Chicago, March 2000.

*with Julia Lesage, "Making Films on a Shoestring: The Ins and Outs of Independent Short Film Production," RTVF Forum, University of North Texas, Denton TX, Nov. 1999.

"Standing at the Crossroad," response to Dwight Conquergood, Cultural Intersections Conference, Northwestern University, October 1999

"Radical Media on the Media," Union for Democratic Communication, Eugene OR, 1999.

Workshop chair, Visible Evidence conference, UCLA, August 1999.

*"The Cry of Jazz," lecture/screening for Chicago Filmmakers series, Talking Pictures: Investigations in the Avant-garde. Columbia College, Chicago, Feb. 1999.

*Presenter, Discussant, EVEL KNIEVEL, screening series for the Art of the Motorcycle exhibition, Field Museum of Natural History, Chicago, February, 1999.

*"The Motorcycle as Cultural Icon," participant, Art of the Motorcycle Symposium, Field Museum of Natural History, Chicago, January, 1999.

Respondent to Yvonne Rainer, discussing her dance and film work, Chicago Film Seminar, Dec. 1998.

*"Terms of Transition: The Action Film in East-West Perspective," Asian Cultures at the Crossroads: An East-West Dialogue in the New World Order Conference, David C. Lam Institute for East-West Studies, Hong Kong Baptist University, November 1998.

"Marketing Desire: Differentiation and Segmentation in Video Porn," Sex on the Edge Conference, Concordia University, Montreal, Oct. 1998.

Workshop on New Research/New Theory, for Visible Evidence Conference, San Francisco, August 1998. Workshop Organizer.

"Class Politics, Identity Politics and (Post)Modern Film and Television Studies, " Panel Chair, Society for Cinema Studies, San Diego, April 1998

"Writing Workshop: Turning your Dissertation into a Book," workshop panelist, Society for Cinema Studies, San Diego, April 1998

*"SELENA and Latino identity," lecture for "Hispanic Film: Contemporary Analysis," Chicago Latino Film Festival, April 1998.

Chair, "Emile de Antonio Reconsidered," Visible Evidence Conference, Northwestern University, September 1977.

"Political Economy and Cultural Studies: Long Term Marriage, Tempestuous Affair, Romantic Interlude, Anonymous Encounter, or Phone Sex?" International Association for Media and Communications Research, Oaxaca Mexico, July 1997.

"U.S. Independent Feature Films: Hopes and Dreams," Interdisciplinary Ph.D. Program in Theatre and Drama, Northwestern University. May 1997

"Gender and the Creation of a Critical Discourse on Video Art," Console-ing Passions Conference, Montréal, May, 1997.

*"The Social Semiotics of High Heel Shoe Images," Colloquium on "Love and Beauty," DePaul University, February 1997.

"How Cultural Studies Became the Chief Obstacle to World Wide Proletarian Revolution and Other Amusing Myths," workshop leader, Union for Democratic Communications conference, Chicago, October 1996.

"Independent Features: Hopes and Dreams," Society for Cinema Studies, Houston, March 1996.

"The Unities of Experimental Film and Video," Ohio University Film Conference, Nov. 1995

"The Contemporary Working Class in Documentary: In Sight and Out of Sight," Visible Evidence III, Harvard , August 1995

"Women's Diary Videos," Console-ing Passions Conference, Seattle, April 1995.

Workshop presenter, "Pedagogy and Porn," Society for Cinema Studies, New York, March, 1995.

Workshop presenter, "Reappointment, Promotion and Tenure in the Current Academic Environment," Society for Cinema Studies, New York, March, 1995.

"Cultural Appropriation and Subcultural Expression: The Dialectics of Cooptation and Resistance," Northwestern University Center for the Humanities Faculty/Graduate Student Workshop, November 1994

with Rick Morris, "Juridical Visual Forms: The Evolution of Court TV," Visible Evidence Conference, USC, August 1994, and panel chair: "The Logic and Entertainment of Reality TV."

"Expository Strategies in Experimental Video Essays by Women," Console-ing Passions Conference, U of Arizona, April 1994

Organizer and presenter of short documentary films from the 1930s in conjunction with the Block Gallery exhibition of Depression era prints, April 1994

*"Fantasies of Masculinity and Class in Action Films," U of Oregon, English Department lecture, March 1994.

Respondent to paper by Robert Burgoyne, Chicago Film Seminar, March 1994.

*Panelist, "The Media and the Modern Revolution," for the series "The Legacy of Rosa Luxemburg," Blue Rider Theatre, Chicago, February 1994.

Workshop presenter, "Helping Students with Emotionally Difficult Material," Women's Studies Program and Searle Center for Teaching Excellence faculty workshop, Northwestern, Dec. 1993.

*"Fluxus and Film" Gallery Lecture for "In and Around Fluxus" film screenings, part of the "Fluxus: A Conceptual Country" exhibition, Block Gallery, Northwestern University, Oct. 1993.

"A Theory and Practice Course in Cross Cultural Analysis," workshop on Teaching Documentary Film and Video, Visible Evidence Conference, Duke University, Sept. 1993.

National Association of Media Art Centers, Chicago June 93. participant

Panel Chair, "Race/Ethnicity/Media," Society for Cinema Studies, New Orleans, Feb 1993.

"Realist Melodrama and the African-American Family: Billy Woodberry's *Bless Their Little Hearts*." Conference on Melodrama: Stage, Picture, Screen. British Film Institute, London, July, 1992.

"The Change From Film to Video Pornography in the U.S. in the 1980s: Implications for Analysis." Screen Conference, Glasgow, June 1992.

"When Did Annie Sprinkle Become an Artist?: Female Performance Art, Male Performance Anxiety, Art as Alibi, and Labial Art." Society for Cinema Studies. Pittsburgh, May 1992. Preconstituted panel, "Sprinkle, Sprinkle, Little Star: Permutations of a Porn Star Image," with Chris Straayer and Linda Williams.

Panel Chair, "Representations of Class and Social Issues in Film," Society for Cinema Studies. Pittsburgh, May 1992.

"Kitsch, Camp, Trash and the Politics of Irony," Cultural Studies Workgroup, Center for Interdisciplinary Research in the Arts, Northwestern University, April, 1992.

*"Cultural Appropriation and Subcultural Expression," Oregon Humanities Center, U of Oregon, Feb., 1992, and faculty seminar on my current work.

"White Teachers Teaching Black Films," Chicago Screen Educators, Film Center of the School of the Art Institute of Chicago, Jan. 1992

"White Teachers Teaching Black Films," Midwest Modern Language Association, Chicago, Nov. 1991.

Panel Chair, discussant, "Region and Race," University Film and Video Association, Corvallis OR, Aug 1991.

"The Change from Film to Video Pornography in the 1980s" (paper) and "Issues in Teaching Sexual Representation" (workshop), Marxist Literary Group Institute on Culture and Society, U. of Oregon, June 1991.

"Ethnography/Ethics/Aesthetics: Studies in Cross-Cultural Film/Video," Society for Cinema Studies, Los Angeles, May 1991.

Panel Chair, "The Ethics and Aesthetics of Cross Cultural Media," Society for Cinema Studies, Los Angeles May 1991.

*"Always on the Margins: Early U.S. Experimental Film." Symposium, "Modernism: Early 20th Century Perspectives on U.S. Culture." Block Gallery, Northwestern Univ. April 1991.

Respondent, video work by Michael Kroetsch, American Film Institute Video Festival, Los Angeles, Nov. 1990.

"From Film to Video: Commercial Pornography in the Eighties." Society for Cinema Studies, Washington DC, May 90.

Panel chair, "Current Issues in Sexual Representation." Society for Cinema Studies, Washington DC, May 90.

Workshop presentation, "White Teachers and Black Independent Film/Video: Some Practical and Political Concerns." Society for Cinema Studies, Washington DC, May 90.

"Politics and Postmodernism." San Francisco State University, Nov. 89.

*Panel chair, "History, Censorship, Politics, Media." 1989 Video Festival, American Film Institute, Los Angeles, Oct. 89.

Discussant, "Towards the Decolonization of Africa Media: Issues in Cultural Imperialism" panel, African Studies Association, Chicago, Oct. 88.

"Theory of Popular Third World Cinema." Panel on combining political economy and critical theory in analyzing Third World film. Panel chair, with Manji Pendakur. Ohio University conference on Asian Cinema. October 88. [unable to attend due to injury; paper was presented by Pendakur]

with Manji Pendakur, "Basic Issues in the Theory of Third World Cinema." Union for Democratic Communications, Ottawa, May 88.

**"Fashioning the Fetish: the Social Semiotics of High Heel Shoe Images;" Society for Photographic Education, Houston, Mar 88.

**"Fashioning the Fetish: the Social Semiotics of High Heel Shoe Images;" California Institute of Arts, Valencia, Mar 88.

**"Walter Gutman," lecture and screening of CIRCUS GIRLS and SAPPHO, Pacific Film Archives, UC, Berkeley, Oct. 1987

Panel Chair: "Representations of the Other," Society for Cinema Studies, Montreal, May 1987.

International Communication Association. Montreal, May 1987. Participant.

"A Critique of Alan Soble, *Pornography*." American Philosophical Association/central division. Chicago, May 1987.

"Video from Nicaragua," Union for Democratic Communications. Los Angeles. Feb. 1987.

New Latin American Cinema Conference. University of Iowa. Oct. 1986. Participant.

Third Cinema Conference. Edinburgh Film Festival. Aug. 1986. Participant.

**"Stepping Out: The Social Semiotics of High Heel Shoe Images," lecture for the University Gallery, Ohio State University, May 1986.

Committee of Editors of Latin American Film Magazines, 7th International Festival of New Latin American Cinema, Havana, Dec. 1985.

*"Stepping Out: The Social Circulation of High Heel Shoe Images," Lecture for "Photographys for Hire" colloquium series, Columbia College, Chicago, Nov. 1985.

*"Stepping Out: The Social Circulation of High Heel Shoe Images," lecture for The Other Cinema, Syracuse University, Nov. 1985.

*"Fashioning the Fetish: the Social Semiotics of High Heel Shoe Images," lecture for the Conference on Semiotics and Cinema, Northwestern University, July 1985.

*"Issues in the Iconography of Stigmatized Sexual Subcultures," International Visual Communication Conference, Philadelphia, June 1985.

Panel chair, "Research Issues in the Iconography of Sexual Subcultures." International Visual Communication Conference, Philadelphia, June 1985

*"Stepping Out: The Social Circulation of High Heel Shoe Images," lecture for Photography Colloquium series, Art and Architecture, University of Illinois at Chicago, May 1985.

*"Stepping Out: The Social Circulation of High Heel Shoe Images," lecture for series on Sexuality and Art, School of the Art Institute of Chicago, Nov. 1984.

*"On the Border of Ethics and Ethnography: Louis Hock's THE MEXICAN TAPES," paper for the Conference on Documentary, Film in the Cities, Nov. 1984.

"Recent Developments in Central American Film and Video Documentary," Society for Cinema Studies, Syracuse, Mar. 1984.

*"Historical Overview" panel, Black Independent Film Conference, UCLA, Feb. 1984.

*"Sensitivity is Not Enough: The Development of Personal, Professional, and Political Ethics," Image Ethics Symposium, Annenberg School of Communications, U. of Pennsylvania, Jan. 1984.

*Panel discussion of NOT A LOVE STORY and issues of pornography, public forum of the Image Ethics Conference, Annenberg School, Jan. 1984.

*"Right to be Seen and Heard," Panel, National Association of Artists' Organizations, Oct. 1983.

*"Learning Together: Team Teaching a Course on Third World Film," with Manji Pendakur. Given at the Summer Teaching Institute, Center for Critical Theory and Interpretation, U. of Illinois, Urbana, June 1983.

*Panel on Media Arts Criticism, National Association of Media Arts Centers, June 1983.
(My remarks were reported in the *Village Voice*, *Afterimage* and *Media Arts*.)

*Center for New Television, Chicago, May 1983. Workshop on "Personal Documentary."

"The Social Circulation of High Heel Shoe Images," Conference on Culture and Communication, Philadelphia, Mar. 1983.

Chicago Filmmakers, October 1982. Workshops on Documentary Film: chair, "Funding and Distribution," participant, "Contemporary Issues of Documentary."

"Charles Burnett's KILLER OF SHEEP," Society for Cinema Studies, UCLA, June 1982.

Chair, panel on "Independent Black, Chicano, and Asian Filmmaking in Los Angeles." Society for Cinema Studies, UCLA, June 1982.

*Chicago Editing Center, May 1982. Workshop on "Experimental Documentary Styles."

"Subtexts and Subcultures: A Theory of the Audience," Ohio University Film Conference, April 1982.

Chair, panel on the film spectator. Ohio University Film Conference, April 1982.

"The Politics of Trash Films," Purdue University Film Conference, April 1982.

Chicago Area Seminar on Culture and the Arts, Feb. 1982. Presentation of work-in-progress on high heel shoe images.

N.U. Film Division Seminar on Hitchcock's REBECCA, Feb. 1981. Coordinator and presenter of guest lecturer, Raymond Bellour.

"Avant Garde and Radical Political Film in the U.S.," with Ruby Rich, Society for Cinema Studies, March 1980.

Chair: panel on "Avant Garde as Ideological Workshop." Society for Cinema Studies, March 1980

*Indiana University Film Studies Lecture Series, March 1980. Lecture: "Kitsch, Camp, Trash, Punk and the Politics of Irony."

Film Division Seminar on Subcultures, Northwestern University, May 1979. Coordinator. Talk: "Kitsch, Camp, Trash, Punk and the Politics of Irony."

Alternative Cinema Conference, June 1979. Panel on theory and politics. Talk on radical film today.

Society for Cinema Studies, Mar. 1979. Panel with Northwestern University students on LADY BE GOOD. Paper co-authored with D. Scott Brewer on the success montage sequence, and second paper giving an ideological analysis of the sequence.

"Rick as Romantic Hero," Purdue Film Conference, Mar. 1979. Panel with NU students on CASABLANCA.

"The Marxist Analysis of Ideology and Popular Culture," Midwest Marxist Scholars Conference, Mar. 1978.

Modern Language Association, Dec. 1977, "The Third World and the Moving Image." Coordinator of panel on research problems and techniques.

"Family and Melodrama Under Capitalism," Film Division Graduate Seminar on Melodrama, Nov. 1977.

"Ideology and Popular Culture, a Marxist Analysis," Conference on Culture and Communication, Temple University, Mar. 1977.

*Toronto International Film Festival, Oct. 1976. Guest of the festival and discussion leader for women's film events.

"Radical Film: Combining Mass Appeal and Political Analysis," Popular Culture Association, Apr. 1976.

Conference for a Relevant Social Science, Mar. 1976. In charge of film panel and screenings.

Popular Culture Association, Feb. 1976. Panel on alternatives in media.

Popular Culture Association, Mar. 1975. Film magazine editors' panel.

Conference for a Relevant Social Science, Feb. 1975. Discussion leader on films.

University of Iowa Refocus Conference, Nov. 1974. Panel on film criticism.

Popular Culture Association, May 1974. Section on Marxist criticism. Paper: "The Marxist Study of Popular Culture."

Videotape workshop, Loop College, fall 1973. Participant.

*"A Systematic Approach to Audience Response to Film," with Julia Lesage (Indexed and held, ERIC), 1973 Student Conference on Film Study (Oberlin College, American Film Institute, National Endowment for the Humanities), Apr. 1973.

British Film Institute Summer School, Aug. 1972. Student, two-week course on "Technique, Style, and Meaning."

One-week workshop on new cinema theory by *Cahiers du cinéma*. Avignon, July 1972. Participant.

Conference for a Relevant Social Science, Mar. 1972. Panelist and discussion leader.

*University of Wisconsin Strindberg Seminar, summer 1969. Student (scholarship).

ADMINISTRATION

Editorial Board, *Cinema Journal* 2002-2010

Executive Committee, Interdisciplinary PhD Program in Theatre and Drama, 1995-05

Core Faculty, PhD Program in Theatre and Drama, 1984-2009

Advisory Committee, Office for Protection of Research Subjects/Institutional Review Board, 2004--05

Affiliated Faculty, Center for Legal Studies, Northwestern, 2004-2009

Affiliated Faculty, Center for Comparative and International Studies, Northwestern, 2005-2009

Affiliated Faculty, Comparative Literary Studies, 2002-2009

Faculty Advisory Board, Block Cinema (Northwestern University, Block Museum of Art), 2003-2007

Director of Graduate Studies, RTF, 1999-03

Junior Faculty mentoring: Scott Curtis, 1998-2004; Visiting Assistant Professor L. S. Kim, 1998-2000; Angelo Restivo, 2000-2001

Graduate Committee, RTF, 1998-2003

University Study Abroad Committee, 2000-2003

member, Comparative Literature faculty search committee, 2000-2001

sponsoring committee: Cross School Initiative on The Americas, Northwestern, 2000-02
(became Latin American and Caribbean Studies Program)

Faculty search committee, RTF, 1999-2000.

Conference Organizer, Visible Evidence Conference, Northwestern U. Sept 1997.

Chair, Film History search committee, Radio/TV/Film Dept. 1996-98.

Secretary, Steering Committee, Visible Evidence Conference 1995-98

University Faculty Reappointment, Promotion, Tenure, Dismissal, Appeals Panel [elected], 94-97.

Curriculum committee, RTF, member 94-97

Junior Faculty Mentoring: Delle Chatman 1996-98; Ron Gregg 1997-98

Executive Committee, Program in Communication and Development Studies, Northwestern, 1986-97

Local Host Committee, Union for Democratic Communications Conference, October 1996.

MFA reorganization committee, Radio/TV/Film dept. 1993-95.

Production committee, RTF, member 94-95

Reappointment, Promotion, and Tenure Committee, School of Speech [elected], Northwestern 1990-93. Chair, 1991-92. Recalled for 2 cases, 1995.

Chair, Curriculum Committee, Radio/TV/Film Dept. 1984-94

Co-organizer with Ilene Goldman, Short Films From Latin America (6 programs), January 1993.

Chair, Promotion and Tenure Review Committee for James Schwoch, Radio/Television/Film Dept., 1991-92.

Chair, Film History search committee, Radio/TV/Film Dept. 1990-1992.

Graduate Committee, Radio/TV/Film Dept. 1989-90.

Organizer, Documentary Interest Group, Center for Interdisciplinary Research in the Arts, Northwestern, 1988-92.

Faculty Advisor, WNUR, 1984-1990. [7200 watt FM station broadcasts "New Music" format to most of greater Chicago area]

"Media Literacy" Course Planning Committee, Northwestern 89-90

Ford Foundation Integrated Arts Project Committee. Northwestern, 1988-1990.

*Integrated Arts summer workshop, June 88.

Organizer, Theory Workgroup, Center for Interdisciplinary Research in the Arts, Northwestern, 1987-88.

School of Speech Media Planning Project, committees on Aesthetics of Film and Television, Creating for the Media, and Educational Programs in Creating for the Media, 1984.

Faculty Associate and Administrative Committee, Jones Fine and Performing Arts Residential College, 1982-83.

NU Alumni Association Merit Award Committee, Nov. 1982.

Academic Affairs Committee (School of Speech), 1981-84. Chair, 1983-84.

Interdepartmental Graduate Studies (School of Speech) faculty, 1980-84.

Chicago Steering Committee for Alternative Cinema Conference and Continuing Chicago meetings, 1979; Organizer, "Works in Progress" Day, Dec. 1979

Faculty Associate, Allison Residential College, Northwestern (women's studies residence), 1977-79.

Elected TA representative to Indiana University and Bloomington campus Faculty Council, 1970-71.

Executive Committee, Teaching Assistants' Association. 1969-71.

PROFESSIONAL EVALUATION

Manuscript evaluator, *Cinema Journal* (summer 2001-2010) (about 6 per year)

*Outside evaluator, Proposal for a new PhD program in Film and Digital Media, U of California, Santa Cruz, spring 2007

*Reviewer of book manuscripts: Wisconsin (02), Temple (02, 03), Blackwell (00, 07), McGraw Hill (00), Oxford U. Press (97), Harper-Collins (97), U of Minnesota (02, 01, 96, 94--3 titles), Columbia U. Press (92 and 94), Routledge (94, 00, 05), Wayne State U Press (94, 96, 97), Duke U. Press (94), U. of Chicago Press (91), Pittsburgh (88), Random House (87), Indiana U Press (01, 85), Pluto Press (01), University Press of Kentucky (04, 07) Northwestern University Press (04), Ohio State University Press (05), Polity Press (06), Edinburgh University Press (09), University of California Press (10, 13).

Manuscript evaluator: *Journal of Men, Masculinities and Spirituality* (06); *Communication and Critical/Cultural Studies* (06)

Grant evaluator for Social Science and Humanities section, Canada Council, Dec 2001

Manuscript evaluator, *Democratic Communiqué* (01, 02, 03).

*Academic Humanist evaluator, Illinois Humanities Council, film on Gov. John Altgeld and the Progressive Era, November 2000.

*Academic Humanist evaluator, lecture symposia accompanying the Chicago Latino Cinema Festival, April 1997.

*Nominator, Film/Video /Multimedia artist fellowships, Rockefeller Foundation, Summer 1997, 1998

Grant evaluator for Social Science and Humanities section, Canada Council, Dec 1997.

Peer Evaluator, National Endowment for the Humanities, Collaborative Projects in Interpretive Research, 1993; 1994

Regional Jury, Student Film Awards, Academy of Motion Picture Arts and Sciences, Apr. 1988.

*Peer Review Panel, National Endowment for the Arts/American Film Institute/Jerome Foundation, Regional Fellowships in Film and Video Making, Upper Midwest, June 1987.

*Provost's Review Panel, Communications-Film-Video Department, City College of New York, April 1987.

*Peer Review Panel, National Endowment for the Arts/American Film Institute Regional Fellowships in Film and Video Making, Feb. 1984.

Jury, student show on sexuality, School of the Art Institute, Nov. 1984.

Regional Jury, Student Film Awards, Academy of Motion Picture Arts and Sciences, Apr. 1982.

**Discussant, School of the Art Institute of Chicago, Filmmaking Department, MFA critiques, Dec. 1979.

Jury, student essay competition, Society for Cinema Studies, spring 1978.

Jury Coordinator, Social and Political Documentaries, Chicago International Film Festival, Nov. 1977.

Jury, Lakeside Film Festival. May 1977.

DISTINCTIONS, GRANTS

First annual award for outstanding pedagogical achievement in cinema and media studies. Society for Cinema and Media Studies, March 2007.

Faculty Development Award, leave for research, Winter 2006

Faculty Development Award, leave for research, Fall 2003

Faculty Development leave for research, Winter-Spring 1996

Faculty Affiliate, Center for the Humanities, Northwestern University, 93-94 (includes \$1000 research grant).

NU Academic Community Initiative Grant, combined with grants from School of Speech Alumni fund, Center for Interdisciplinary Research in the Arts, Program on Communication and Development Studies, and Radio/Television/Film Department grants for "Short Films from Latin America," series of 6 programs. Co-organizer with Ilene Goldman. (\$2100)

Fellow, Center for Interdisciplinary Research in the Arts, Northwestern, 90-91. Equipment grant.

Fellow, Oregon Humanities Center, U. of Oregon, summer, 1990

Faculty Research Grant, Northwestern, spring 1990

Faculty Development Award, School of Speech, Northwestern, fall 89, leave for research.

Nominee for Rockefeller Foundation Intercultural Film/Video Fellowship, 1989.

Fellow, Center for Interdisciplinary Research in the Arts, Northwestern, 88-89. research assistant.

Fellow, Center for Interdisciplinary Research in the Arts, Northwestern, 87-88. Released time; research assistant.

Faculty Research Grant, Northwestern, summer 1985.

1983-84 Associated Student Government, Faculty Honor Roll (teaching).

Faculty Research Grant, Northwestern University, summer 1983.

1982-83 Associated Student Government, Faculty Honor Roll (teaching).

Graduate School Faculty, June 1981.

Faculty Research Grant, Northwestern University, spring 1981.

Graduate School Dissertation Year Fellowship, 1971-72.

Tuition Scholarship, University of Wisconsin Strindberg Seminar, 1969.

Graduate School Tuition Remission Scholarship, summer 1967; spring 1969.

Gilbert V. Tutungi Award for M.A. thesis, 1969.

SERVICE

Annual Pedagogy Award Committee, Society for Cinema and Media Studies, 2007-2009.

Teaching Committee, Society for Cinema and Media Studies, 2007-2009.

Presenter, two programs of experimental films about perception, Block Cinema, Northwestern University, April-May 2006.

Discussion leader, "Diversity and Comedy" workshop as part of NU undergrad Diversity Conference. April 2006

Discussion leader, Leslie Hoffmann Colloquium, "Pleasure, Power, and Porn: Multiple Positions on the Relevance of Pornography to Gender Studies," Gender Studies, Northwestern University, May 2005.

Panelist, on new technology and internet influences on entertainment media, Ayers Residential College spring forum. April 2003.

Advisory panel, "Tough Guys" conference on masculine images in film (U of Arizona, May 2000)

Cooperative advisor to project on popular subcultures, Dr. Rupert Weinzierl lead researcher. Austrian Ministry of Science. 1999.

Panel presentation for Communication Domain Dinner, Northwestern University, April 1999.

Discussion leader, screening of THE LOST WEEKEND for Chicago Historical Society film series accompanying exhibition on the history of alcohol and drug addiction in the US., April 1997

"Screening Politicians," Gallery Talk, Block Gallery Northwestern Univ. Oct. 1996

Speaker, "Chicago Celebrates 100 Years of Cinema," Chicago Historical Society, Dec. 1995

Speaker, Rally against contra aid, Northwestern Univ. Feb 88

Presentation of excerpt from POSTCARDS FROM NICARAGUA for Ph.D. Program in Theatre and Drama "Mediated Performance" colloquium. May 1986.

Speaker, "Brecht and Godard: KUHLE WAMPE and WIND FROM THE EAST," Brecht on Film events, Chicago Filmmakers, Apr. 1985

Jury, student show on sexuality, School of the Art Institute, Nov. 1984.

Panel moderator, "Gay Visions: Films at the Chicago International Film Festival," Chicago Lesbian and Gay Academic Union, Nov. 1983.

Discussion leader, presenting Raymond Williams, *The Sociology of Culture*, Chicago Seminar on Culture and the Arts, May 1983.

Speaker, introducing Eisenstein's THE GENERAL LINE and Vertov's MAN WITH A MOVIE CAMERA, for the Museum of Contemporary Art's Soviet Experimental Art exhibit. Feb. 1983.

Women and Film Advisory Committee, 1981, Athens (Ohio) International Film Festival.

Co-organizer, "Critic's Choice" series, Chicago Filmmakers, spring 1979.

Speaker, presenting HOLDING, BOYS IN THE BAND, and SUNDAY, BLOODY SUNDAY, NU Gay-Lesbian Alliance film program, spring, 1978.

Jury, "Chicago Filmmakers," Film Center, School of the Art Institute, Jan. 1978.

Discussion leader, film series by women at Northwestern, Dec.1977.

Discussion leader, "Films by Women," Northwestern A&O Board, Nov.1977.

Courses taught at Northwestern University

A & B; 100 & 200 = introductory undergraduate course

C; 300 = advanced undergrad and graduate course

D; 400 = graduate course

E; 500 = graduate seminar

Spring 77

D87-2	Contemporary Film Theory
C88	Experimental Film: History & Aesthetics

Fall 77

C80	Studies in Film Authorship (Directors of Melodrama)
C81	Studies in Film Genre (Feminist Film & Criticism)

Winter 78

D87-2	Contemporary Film Theory
E84	Studies in Film Scholarship (Cinematic Apparatus)

Spring 78

C88-2	Contemporary Experimental Film
E84	Studies in Film Scholarship (Film and Ideology)
D85	Filmmaking: Theory and Practice (team taught with Dana Hodgdon)

Fall 78

C81	Studies in Film Genre (US Sound Era Comedy)
D70	Problems in Film Aesthetics (Realism)

Winter 79

A12-1	Creative Process in Sight and Sound (photography, audio, Super 8mm film)
D87-2	Contemporary Film Theory

Spring 79

C88-2	Contemporary Experimental Film
E84	Studies in Film Scholarship (Film and Consciousness)
D85	Filmmaking: Theory and Practice (team taught with Michelle Citron)

Fall 79

A12-1	Creative Process in Sight and Sound (photography, audio, Super 8mm film)
C77	Studies in National Cinema (Soviet Silent Film)

Winter 80

C81	Studies in Film Genre (Melodrama and Soap Opera)
D87-2	Contemporary Film Theory

Spring 80

B80-3	Advanced Super 8mm Filmmaking
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D70	Problems in Film Aesthetics (Star and Style)
D85	Filmmaking: Theory and Practice (team taught with Dana Hodgdon)
Fall 80	
C77	Studies in National Cinema (Cuban Film)
C80	Studies in Film Authorship (Dziga Vertov, Jerry Lewis, Jean-Luc Godard)
Winter 81	
B80-3	Advanced Super 8mm Filmmaking
D87-2	Contemporary Film Theory
Spring 81	
C88-2	Contemporary Experimental Film
D85	Filmmaking: Theory and Practice (team taught with Michelle Citron)
E84	Studies in Film Scholarship (Marxist Aesthetics)
Fall 81	on leave for research and writing
Winter 82	
C77	Studies in National Cinema (Third World Film; team taught with Manji Pendakur)
C88-1	Experimental Film: History and Aesthetics
D87-2	Contemporary Film Theory
Spring 82	
C88-2	Contemporary Experimental Film and Video
D70	Problems in Film Aesthetics (Realism)
Fall 82	
C77	Studies in National Cinema (Soviet Silent Era)
D70	Problems in Film Aesthetics (Russian Formalism and Soviet Silent Film)
Winter 83	
C88-1	Experimental Film: History and Aesthetics
D87-2	Contemporary Film Theory
Spring 83	
C23-2	Contemporary Experimental Film and Video
C94-3	Film History, 1955-present
Fall 83	
C81	Studies in Film Genre (Melodrama and Soap Opera)
D70	Studies in Film Aesthetics (Sexual Images)
Winter 84	
C23-1	Experimental Film: History and Aesthetics
D90	Studies in Popular Culture (Radical Theories of Mass Culture)
Spring 84	
C23-2	Contemporary Experimental Film and Video
E84	Studies in Film Scholarship (Brecht and Film)
Fall 84	
C81	Studies in Film Genre (Black Independent Film/Video)

D79	Studies in Film/Video Making (Light, Color, Composition)
Winter 85	
C23-1	Experimental Film: History and Aesthetics
D87-2	Contemporary Film Theory
Spring 85	
C23-2	Contemporary Experimental Film and Video
E84	Studies in Film Scholarship (Theory of Comedy)
Fall 85	
B01	Mass Media and Society
Winter 86	
C12-2	History of Film, 1930-1955
C23-1	Experimental Film: History and Aesthetics
Spring 86	
C23-2	Experimental Video: History and Aesthetics
D85	Film/Video Theory and Practice (Found Sound, Recycled Images)
Fall 86	
D02	Studies in Popular Culture (Radical Theories of Mass Culture)
D20-1	Classical Film Theory
Winter 87	
C23-1	Experimental Film: History and Aesthetics
D20-2	Contemporary Film Theory
Spring 87	
C23-2	Contemporary Experimental Film/Video (Personal and Diary Work)
Fall 87	research fellow of Center for Interdisciplinary Research in the Arts
Winter 88	
D22	Studies in Radio/TV/Film Aesthetics (Sexual Representation)
Spring 88	
C51	Studies in National Cinema (Cuban Film)
C23-2	Experimental Video: History and Aesthetics
D20-2	Contemporary Film/Video Theory
Fall 88	
D26	Mass Media and Culture: Issues of Cross-Cultural Media
Winter 89	
B82	Production Aesthetics (VHS)
D20-1	Classical Film Theory
Spring 89	
C22	Radio/TV/Film Genre: Musical Comedy (with Susan Lee, Dance)
C85	Integrated Media Arts (theory, Macintosh)
D20-2	Contemporary Film/Video Theory

Fall 89	School of Speech Faculty Development leave for research and writing
Winter 90	C23-1 Experimental Film: History and Aesthetics D02 Popular Culture and Mass Media
Spring 90	C85 Integrated Media Arts D22 Media Aesthetics: Sexual Representation
Fall 90	fellow, Center for Interdisciplinary Research in the Arts, Northwestern
Winter 91	D20 Film Theory E84 Seminar: The Well Made Play and the Classical Hollywood Film
Spring 91	C22 Radio/TV/Film Genre: Musical Comedy (with Susan Lee, Dance) D26 Mass Media and Culture: Issues of Cross-Cultural Media
Fall 91	C23-1 Experimental Film: History and Aesthetics C85 Integrated Media Arts
Winter 92	C23-2 Experimental Video: History and Aesthetics
Spring 92	B98 Media Literacy D20-2 Contemporary Film/Video Theory
Fall 92	D02 Studies in Popular Culture and Mass Media E84 Seminar: Film Melodrama
Winter 93	NU Continuing Education: "Current Issues in Film and Television" course development for Integrated Media Arts
Spring 93	C85 Integrated Media Arts D20-2 Contemporary Film/Video Theory
Fall 93	C23-1 Experimental Film: History and Aesthetics D26 Mass Media and Culture: Issues of Cross-Cultural Media
Winter 94	C23-2 Experimental Video: History and Aesthetics D22 Media Aesthetics: Sexual Representation

Spring 94		
	D20-2	Contemporary Film/Video Theory
Fall 94		
	research	
Winter 95		
	C13-1	Documentary Film: History and Criticism
	D20-1	Film Theory
Spring 95		
	C85	Integrated Media Arts
Fall 95		
	B02	Popular Culture
	D20-1	Film Theory
Winter 96		
	leave for research	
Spring 96		
	leave for research	
Fall 96		
	C23-1	Experimental Film: History and Aesthetics
	D26	Mass Media and Culture: Issues of Cross-Cultural Media
Winter 96		
	C23-2	Experimental Video: History and Aesthetics
	D20-1	Film Theory
Spring 96		
	B15	Media Literacy
	Speech C87	Junior Tutorial: Reality TV
Fall 97		
	C13-1	Documentary Film: History and Criticism
	E84	Seminar: The Action Film
Winter 98		
	D20-1	Film Theory
	D79	Theory and Practice in the Digital Interactive Environment
Spring 98		
	Research	
Fall 98		
	C23-1	Experimental Film: History and Criticism
	D03	Cultural Analysis of the Mass Media
Winter 99		
	D20-1	Film Theory
	E84	Seminar: Low Comedy: Theory and Practice

Spring 99		
B15	Media Literacy	
C85	Integrated Media Arts	
Fall 99		
420-1	Film Theory	
Winter 00		
584	Seminar: Jameson and Film	
Spring 00		
313-2	Documentary Film: current issues	
Fall 2000		
420-1	Film Theory	
583	Intro to Graduate Studies	
Winter 01		
323-1	Experimental Film	
Spring 01		
420-2	Contemporary Theory: Hollywood and Ideology	
Fall 2001		
420-1	Film Theory	
422	Film Aesthetics: Realism (Continuing Studies MA in Liberal Studies)	
Winter 2002		research
Spring 2002		
398	Studies in RTF: Hollywood in the 1990s	
426	Mass Media and Culture: Issues of Cross-Cultural Media	
Fall 2002		
323-1	Experimental Film	
422	Media Aesthetics: Issues of Sexual Representation	
Winter 2003		research
Spring 2003		
403	Cultural Analysis of the Mass Media: Cultural Consumption	
422	Media Aesthetics: Hollywood in the 1990s (Continuing Studies MA in Liberal Studies)	
Fall 2003		
	Faculty development leave for research and writing	
Winter 2004		research
Spring 2004		
312-2	Contemporary Documentary Film/Video: History and Criticism	
420-1	Film Theory	

Fall 2004		
	323-1	Experimental Film: History and Criticism
Winter 2005		
	584	Seminar: Bourdieu
Spring 2005		
	398	Studies in RTF: Hollywood in the 1990s
	479	Theory and Practice: Word/Screen/Motion
Fall 2005		
	323-2	Experimental Video: History and Criticism
	322	Genre: Film Noir and Neo-Noir
Winter 2006		
		Leave for research
Spring 2006		
	351	National Cinema: Hong Kong
	422	Textual Analysis
Fall 2006		
	313-1	Documentary Film: History and Aesthetics
	584	Seminar: Visual Culture
Winter 2007		
		Leave for research
Spring 2007		
		Leave for research
Fall 2007		
	323-1	Experimental Film: History and Aesthetics
	398	Studies in RTF: Hollywood Discourse
	IPLS 405	Topics in Liberal Studies: Hollywood in the Nineties (MA in Liberal Studies seminar)
Winter 2008		
		Leave for research
Spring 2008		
		Leave for research
Fall 2008		
		Leave for research
Winter 2009		
		Leave for research
Spring 2009		
	323-2	Experimental Film and Video
	443	Advanced Seminar in Film and Media: Production Cultures and Creative Industries

Winter-Spring 2012

World Cinema, MA level course, Comparative Literature Dept., Hong Kong University (team taught with Gina Marchetti)

current: December 2017